

## Sewanee swims in national problem

by Cole Cottrell

Most people who know Sewanee also know her reputation for having students who drink to excess. Almost every Sewanee student has heard the story that when the Princeton Review named the top 300 drinking schools, Sewanee received a mention at the bottom that said, "Sorry, Sewanee; professionals don't count." However, in light of riots, deaths, and studies at other schools, this reputation appears to be one based on tradition and not on practice. Students at other campuses are dying from binge drinking, and others are staging drunken riots. Researchers are frantically trying to find ways to limit binge drinking on

campus and save students from themselves. If you thought that banning kegs was something that the cruel Sewanee officials are doing just to us, think again. This is but one measure being used to limit drinking on campuses all over the country. For many Americans, the need for such limitations has surfaced over the past couple of years because of the problems associated with alcohol at campuses across the nation.

### Riots at Other Schools

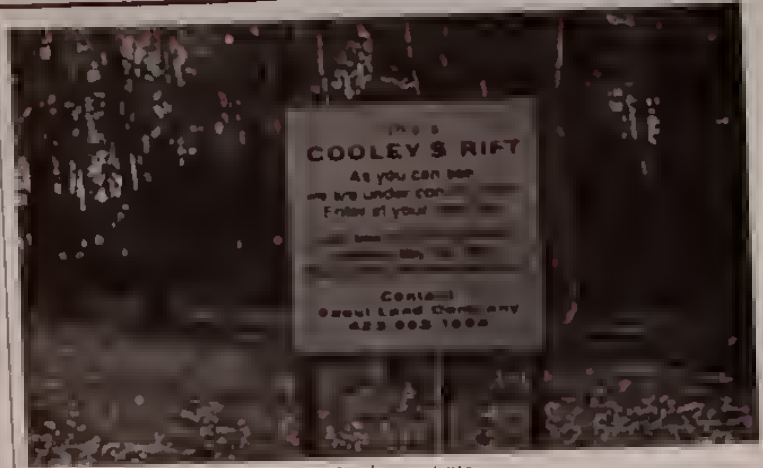
On some campuses, students' desire to drink to excess results in riots which damage school and private property. In 1997, 31 students from

the University of Colorado in Boulder were arrested during one of these riots. The students stated they were fighting for their right to drink before the legal age, and against the university's measures to crack down on their drinking. During this riot, windows were broken and couches burned. Hundreds of students participated, but their actions proved detrimental to their purpose. One Boulder resident commented that "The only thing [the students'] actions proved is that [they're] not ready for the responsibility of being an adult."

At the University of Massachusetts at Amherst, students staged a protest in 1997 to express their sentiments against the university's proposal for a partial ban on drinking at the state's 29 campuses. Their rallying cry was, "Save our beer!" The protest was organized by several student groups, including the Republican Club, and attracted 200 participants. While this particular effort did not end in rioting, the shared sentiment of the students is apparent.

The rioting continued into the spring semester. Students rioted in response to more stringent efforts at Michigan State and Penn State to crack down on drinking. Students at the East Lansing, Michigan school were pro-

Alcohol, PAGE 2



A sign marks the potential housing development site.

## Cooley's rift development halted

by David Price

For the past several years the areas around Sewanee and Monteagle have become increasingly popular to people from other areas of the nation as attractive and peaceful places to live. This has led to a rise in the development of previously untouched land in the area. One such area that was being prepared for extensive development lies between Monteagle and Sewanee in what is generally known as Deep Woods. As reported by the Winchester Herald-Chronicle, the man in charge of the development, Chattanooga resident Gaston Raoul, has halted his plans to continue development of this property in the face of local controversy and his lack of personal will to continue the project.

For the residents of Franklin County, this turn represents a chance to sigh in relief, at least temporarily, because the lawsuits swirling around the proposed development can be put on hold. The halt in development also provides a sign of hope for the University's natural resources students and faculty who utilize the previously threatened natural features directly below the proposed development in an

area known as Cooley's Rift.

Raoul's proposed development of the area led to the threat of a lawsuit initiated by the Franklin County Commission, according to the Herald-Chronicle. The reason for this action is a new law that states that all land annexed to cities outside the county, in this case the land annexed to Monteagle, may be approved for development or not approved by the Franklin County Commission. Additionally, there is a law that restricts the annexation of land across county lines.

According to Sewanee professor Bran Potter, the main concern in the Geology department was over several dams and huge amounts of earth that had been moved above the area known as Cascade Falls. The Falls are known for the unique rock formations exposed exclusively in this area. Further development above Cascade Falls would threaten the use of the area by students as a valuable site for geology field studies.

Unless Raoul wishes to continue the development of these lands in the future, these fears can be put to rest.



As pledges, the class of '99 continued Sewanee's controversial drinking tradition.

## Science majors lobby for more credit hours

by Justin Sausville

Science and humanities students have long argued at American colleges about whose courses deserve more credit. Science students assert that their courses, with their mandatory lab sessions, require more classroom time and should therefore get more credit. Humanities students, on the other hand, often argue that the time saved by not having labs is more than balanced out by library work and other requirements unique to the humanities. At many American universities, the view of the science students is the accepted one; schools such as Tulane, Johns Hopkins, and the University of Virginia grant three credits for all lecture courses and an additional one or two credits for science laboratory periods. Thus, a student enrolled in a science course with a mandatory laboratory period receives more credit for the course than he or she would re-

ceive from a course in the humanities on an analogous level.

Here at Sewanee the procedure is a little different. All full-course offerings, regardless of whether they are science or humanities, lecture or laboratory, are worth four credit hours. According to chemistry professor John Bordlev, in the past Sewanee used the standard 3/1 system for granting credit for science courses and their laboratories. In the past ten years the University has abandoned that system in favor of the current, more uniform crediting system. At the time, the University's faculty agreed that humanities courses would justify their increased weight by increasing their workload such that a 4-credit-hour course in any given subject was at least nominally equivalent in terms of workload to a 4-credit-hour course in any other subject.

Many science students at Sewanee have expressed dissatisfaction with the

idea that all courses should receive equal credit. They argue that their courses are almost uniformly more demanding and involve a greater time commitment. "I have had classes in humanities and science, and science courses require much more time," said Robin Grant, a chemistry major. "The time that must be spent outside of class for science and humanities courses are about equal, but then you add the time for lab and lab write-up. Lab science classes should definitely get at least one more credit."

Humanities students at most of the universities which have implemented a 4-credit system are satisfied with the arrangement; Denison University, Ohio, freshman Kristin Hamlin said, "Every class counts for four credits here; I don't see why anyone should have any problems with it." Dr. William Clarkson, English professor and director of Sewanee's Interdisciplinary Humanities Program, defended the idea, saying that "a university has to decide one same way of counting things up" in order to assign academic credit.

Credit Hours, PAGE 2

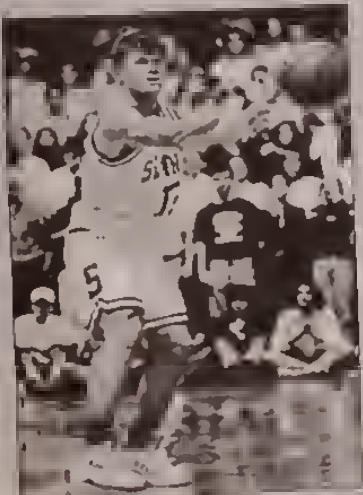
## A Midsummer Romance



Jeremiah Murphy (as Bottom) and Natalie Nimerala (as Titania) fall into a vortex of love as they rehearse Midsummer Night's Dream

Full Story, PAGE 8

## Tiger Basketball



1998-99

SCAC Previews

Men's page 5  
Women's page 6

Features:

Melinda Jones page 6  
Peter Jones page 6



Opening Games

Men: Tomorrow vs. Washington & Lee 8 p.m.  
Women: Sat. vs. Rust, 8 p.m.



## Senior Auburn Daily to do study on third world disaster relief

by Haynes Roberts

Asst. News Editor

Recently, Hurricane Mitch devastated parts of the United States Gulf Coast and much of Central America. In such cases in the United States, humanitarian organizations such as the Red Cross are almost immediately on the scene supplying blankets, clothing, water, and food. In addition, the federal government donates monetary assistance from the Disaster Relief Fund for the eminent reconstruction of property and livelihood. Law enforcement agencies provide increased protection from crime and looting, and with payment from insurance providers, most Americans struck by earthquakes, hurricanes, and the like can begin to rebuild their lives. Further south, Honduras and Nicaragua were especially hard hit, and as is the case in disaster relief efforts, countries from around the world and international agencies began sending monetary relief and volun-

teers. Does the humanitarian aid from foreign countries actually contribute to the rebuilding efforts of localities ravaged by natural disasters in the third world?

Sewanee Senior Auburn Daily is currently conducting research on this question in preparation for her thesis in Political Science and for her application to the Watson Fellowship Program. Auburn became interested in the issue as she discovered that many of the third world nations in Latin America lacked mechanisms and organizations for the appropriation of funds received to combat the aftermath of natural disasters: "International aid is ready and willing, but when funds arrive, there is not an organized way for them to be administered." In the capital cities most Latin American governments claim that a system in fact exists to address natural disaster relief, but in local villages the reality of the lack of organization from above is all

but too obvious. In most cases, villagers do not know where to turn and feel "betrayed" by the central government.

In other cases, central governments do not want to reveal a lack of organization for fear that it will convey dependency, illegitimacy, or incompetence on an international level. For example, when an earthquake struck much of Mexico in 1985 killing 10,000 people, the government issued statements shortly afterward describing the resilience of Mexico and its people and their unwillingness to accept aid. Days later, an aftershock of the initial earthquake made matters even worse and the government was forced to revoke its declarations.

In essence, these countries are in a disaster-prone area of the world geographically and need to develop new mechanisms for relief efforts. In Auburn's view, these systems would

Studies, PAGE 2

*Alcohol, continued from page 1*

testing a ban on alcoholic beverages at their football field. They spread from the field to the streets, starting bonfires and throwing bottles. Police used tear gas to break up the crowd of nearly 2000 people. Their efforts also proved counter-productive. In response to their destructive riot, Governor Tom Ridge of Pennsylvania allocated \$560,000 to fight underage and binge drinking.

**Deaths at Other Schools**

Drinking and students' desire for their university to "look the other way" when minors drink evidently causes much damage to university property. Why shouldn't universities ignore the underage drinking problem? It appears to be part of the college way of life and part of the college tradition. However, some new "traditions" associated with drinking are surfacing. One of these is binge drinking, which has led to the death of several undergraduates.

Last year, deaths associated with alcohol stood out in the national news. Benjamin Wynne, a 20-year-old sophomore at Louisiana State University in Baton Rouge died in August 1997 after a night of binge drinking. Wynne and other pledges drank at a bar and were taken back to their fraternity house to sleep; paramedics found them at midnight, and were unable to revive four of the pledges. Three almost died, and Wynne did die, with a blood alcohol level of 0.588 percent.

At Virginia Tech, Mindy Somers, an 18-year-old freshman, fell from the window of her eighth floor room on Halloween of 1997. She had been drinking at several off-campus parties and returned home at about 3:00 a.m., falling into her bed fully clothed. The paperboy found her at 6:45 a.m. face-down on the grass. When EMTs arrived at the scene, they pronounced Somers dead of massive chest and abdominal injuries. Her blood alcohol level at that time was 0.21 percent.

Similar deaths occurred at other

schools last year as well. Scott Krueger, an 18-year-old freshman at the Massachusetts Institute of Technology, died of alcohol poisoning with a blood alcohol level that suggested he had drunk 15 shots per hour. Leslie Baltz, a University of Virginia senior, spent an evening drinking and then died after falling down a flight of stairs. Lorraine Hann, a freshman at the Indiana University of Pennsylvania, died of alcohol poisoning as well. When her twin sister found her the day after her night of drinking, her blood alcohol level was 0.429 percent.

Even after these horrifying examples, the deaths are still happening. In October of this year a Rutgers University student, Jason Greco, died after falling down a flight of stairs. Greco had been drinking at the Olde Queens Tavern in New Brunswick, New Jersey, and was intoxicated at the time of his fall.

**Other Problems Associated with Binge Drinking**

Besides death, researchers are finding that many college students who binge drink have other problems.

90% of all violence that occurs on college campuses is alcohol related

80% of males who commit date rape have been drinking

55% of victims of rape (either acquaintance rape or unknown assailant rape) have been drinking

Frequent binge drinkers at college are twice as likely to have unplanned and unprotected sex as infrequent drinkers. They are more than four times as likely to have this kind of sex than moderate drinkers (AMA report)

Binge drinkers are also more likely to miss class because of hangovers and to get behind in schoolwork, and they have more academic problems than moderate and non-drinkers. For those who use alcohol as a way to cope with emotional and school-related stress, alcoholism is also a concern.

**What is Binge Drinking?**

Many people see binge drinking as being two or three days of constant drunkenness: imagine Nicholas Cage in *Leaving Las Vegas*. However, researchers define binge drinking as drinking four or five drinks at one sitting. This means that college students who drink to get drunk are binge drinking. Many researchers see this tendency as frightening because of the increase in violence, rape, unprotected sex, and death associated with drunkenness.

The Harvard School of Public Health did a survey of nearly 17,600 students at 140 four-year colleges in which they asked them questions related to alcohol and binge drinking. This survey defined a "drink" as a 12-ounce can or bottle of beer, a 12-ounce wine cooler, a four-ounce glass of wine, or a shot of liquor (either straight or in a mixed drink). Binge drinking is defined as five drinks in a row for men and four drinks in a row for women. Frequent binge drinking means binge drinking three or four times in a two-week period. At almost one-third of the colleges, over half of the student population said that they were binge drinkers during the past two weeks.

**Solutions at Other Schools**

In light of these dangerous trends, university officials are taking drastic measures to stop binge drinking. Many of these new rules are aimed at banning alcohol from public university events. For example, the University of Rhode Island at Kingston banned alcohol at campus activities such as football games. The University of Colorado at Boulder also passed a similar mandate. Other schools, such as Sewanee, Dartmouth, Florida State, and UCLA, have banned kegs. Dartmouth, however, repealed the ban due to student outrage. Now kegs are allowed in fraternity houses but not in residential halls. Another option for many schools is a dry campus; many religious schools are already dry, and schools such as Michigan State University have also discussed such measures.

*Studies, continued from page 1*

involve permanent internal institutions for fund allocation and would outline the role of law enforcement and the priorities of relief workers. She cites Costa Rica as a forerunner in this area because their ability to regroup and follow a fixed plan has led to considerably less damage and relatively rapid improvement of living standards. As opposed to many reform programs encouraged upon third world nations by the United States and Europe, such as market liberalization, in which conditions must inevitably be worse before they can improve, disaster relief programs would immediately address the issue at hand. The question remains: what is the

role of the United States and other developed nations in this effort? In many cases, international relief efforts enter third world nations and attempt to remedy many of their problems while neglecting the immediate need for reconstruction. As Auburn notes, disaster victims are not concerned with change but yearn for a sense of continuity with their lives prior to the disaster. She insists that foreign intervention is necessary in laying a foundation for such programs. The key to their ultimate success lies with the developing nation and will only go as far as their commitment to its policies.

*Credit Hours, continued from page 1*

Clarkson went on to say that the level of difficulty of a course really has nothing to do with the amount of time spent in classroom settings; he said, "you just can't add things up that way." The difficulty and workload of courses is relative, and really cannot be determined except by "detailed analysis." Said Clarkson, "The most demanding courses I've ever taught have been honors [English] tutorials, which involve five or six hours of face-to-face time be-

tween me and the student but hundreds of hours of independent work on the part of the student." Clarkson's major criterion for a good system of assigning course credit is consistency.

Even as Sewanee continues to credit all full courses equally, a low-level debate about the fairness of the practice continues; it seems likely that this debate, old as science's split from philosophy, will continue as long as the distinction continues to exist.

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# But enough about Bill, tell us about you, Mr. Starr

by Scott Maule



In less than a week, Independent Counsel Ken Starr will be before the House Judiciary Committee to make his case for impeaching the President. Such an opportunity will provide members of Congress to ask a few questions of Starr. Naturally, some Republicans are a little weary of giving Democrats a chance to attack the independent prosecutor. The chairman of the committee, Representative Hyde, has assured his colleagues, however, that Starr will hold up fine under pressure.

Indeed, Hyde is probably correct. Starr has been in the hot seat many times before. He has even had to answer tough questions from Supreme Court justices and the Attorney General. Starr will be well-prepared and not easily intimidated by any member of Congress. In short, there will be no bullying of Starr.

As a result, Congress should not hold back. There are some very important questions that need to be answered. Such questions will not really change any of the facts about President Clinton's conduct. No matter how you spin the facts, what he did was wrong. The questions would, however, expose some very questionable tactics employed by the Independent Counsel in his zeal to indict the President. Not only will the current impeachment process set the standards for future impeachment trials, but it will also set some standards about what is considered acceptable behavior from the Independent Counsel's office. As a result, it is important to get some of the issues out on the table. In that spirit, here are a few suggested questions for Starr.

First, Mr. Starr, are you aware of the rules governing the conduct of federal prosecutors? More specifically, are you aware of the rules which preclude a prosecutor from discussing or offering immunity to a witness without that witness's lawyer being present? And if so, why did you flagrantly break those rules by telling Ms. Lewinsky that if she called a lawyer, no immunity would be given or discussed? In fact, how do you justify your initial investigation into the Lewinsky matter at all? Aside from the fact that it was not Whitewater-gate, travel-gate, nor file-gate, isn't it true that you wired Linda Tripp and tried to wire Lewinsky before the Justice Department had even expanded your jurisdiction?

Second, when being considered for the Independent Counsel job, you were required to describe anything that could be construed as a conflict of interest. Why, then, did you fail to disclose that you had helped Paula Jones with her lawsuit on many different occasions? Also, why did you

not disclose the fact that your firm, Kirkland & Ellis, was being sued by a corporation that you were investigating in the Whitewater fiasco? Did you not think that investigating the corporation that is suing your firm might be a conflict of interest? Why did you not disclose that your firm was also representing International Paper, the company that sold the land to the Whitewater Development Company and helped trigger the whole investigation in the first place (especially since that compromise of independence was one of the factors that caused the former Independent Counsel to be thrown out, allowing you to replace him)?

Third, what do you make of the independent probe investigating you, the Independent Counsel, for illegal leaks to the press? For instance, in an interview with Brill's Content, you admitted that you gave background interviews with several members of the press, despite the fact that Grand Jury secrecy rules preclude such behavior. In fact, you leaked what the witnesses had told the FBI investigators before they had even testified.

You claim such interviews were done to correct misinformation in the media about your investigation, but where in the Independent Counsel statutes does it say such behavior is appropriate or that any 'misinformation' is a justification for overlooking rules about secrecy? Is it not the essential nature of your job to stay above the fray of such partisan battles in the media?

I hope that Starr would not misunderstand the motivations for such questions. Any improprieties in Starr's office would not let President Clinton off-the-hook. What he did was clearly wrong. At the same time, any improprieties by President Clinton also would not let Starr off-the-hook. As the Independent Counsel, he should not get free reign to do as he pleases. Such a view of the Independent Counsel's office would endanger the separation of powers doctrine. Starr has a unique responsibility to follow the laws and procedures of the Independent Counsel statute, if it is to be maintained and respected. More importantly, in order to make a persuasive case for impeachment, it is absolutely essential that Starr maintain a reputation of impartiality. The answers to these questions will be the critical test of that reputation.

In conclusion, I disagree with James Carville's assertion that Starr is just running "a dirty little sex shop." At the same time, the vilified Carville, along with the *Washington Post*, *New York Times*, and the *AP*, raise only some of the same questions that I raise in this article. There are probably some very simple answers to these questions that would clear up this mess. The American people deserve those answers before the impeachment process proceeds.

by Demian Perry

Editor

At the end of last Semester, there was a great deal of discussion among the faculty concerning the need to teach public speaking to the students. This semester, professors are beginning to integrate public speaking into the curriculum by requiring students to give presentations and by encouraging more debate and discussion in the classroom. The perceived need to improve public speaking skills among the students has likewise raised questions about the speaking skills of Sewanee's faculty.

It is important for me to preface my argument by saying that, in general, Sewanee professors are among the best orators in the nation. There is, nonetheless, a small handful of professors here who need to polish up their speaking skills. As with any university, the public speaking skills of Sewanee's faculty fall under a wide spectrum. At one end, there are the powerful rhetoricians who consistently hold the attention of their students. At the other end are the bland and artless hypnotists of a bygone era in education — that period when, as Dickens wrote: "facts alone [were] wanted in life." Many students, fed up with the daily drudgery of countless uninspired lectures, have suggested that some professors should be required to take public speaking classes. Concerned with the "bureaucratization" of modern education, however, some professors fear that their dedication to a lifetime of learning would be subjected to an administrative "police state" if they were required to take courses in effective teaching. One Sewanee professor, who wished to remain unnamed, argued that professors know more about how to communicate their subject than someone trained in general communication skills.

Others contend that there are many general communication skills which can improve any lecture. Last summer, Michael Leslie, Dean of British Studies at Oxford, began a lecture series by emphasizing the importance of effective communication skills. In his speech to the crowded auditorium on the campus of St. John's College, he hit upon several points of effective speaking, the most notable of which was the need to change frequently the tone and perspective of an argument to keep the audience attentive. He referred to a psychological study which determined that 20 minutes is the maximum attention span of an audience. For this reason, he said, many movie makers incorporate an exciting scene in the 20th minute. They might, for example, blow up a car. Leslie argued that professors should likewise do something exciting 20 minutes into their lecture to recapture the interest of their audience.

Not all Sewanee professors consistently articulate their genius effectively. Whereas the good speakers have a musical voice that they modulate with careful and deliberate inflection, the bad ones speak in a dull monotone that trails off at the end of every sentence. Poor speakers stand

shiftily behind the podium, taking an occasional step backwards as they try to determine the point of their lecture. Good speakers inject both character and emotion into their lecture by standing tall and confident before the class. The best instructors are confident almost to the point of arrogance while the worst affect a false humility — as though their many years of graduate work had no effect on their academic status.

Whether the administration desires to improve Sewanee's national reputation or just to improve the quality of education for its own sake, it must expect more of the faculty than a large writing portfolio. The administration must demand rhetoricians who are capable of improving our minds.

But the question remains: how can the administration improve the quality of teaching without imposing unnecessary bureaucratic burdens on professors? If the administration were to compel the entire faculty to attend public speaking sessions, these sessions would be considered a waste of time by the many effective lecturers at this University. The administration is no better at determining who the decent professors are than we students are, so choosing only the worst professors to attend these sessions is clearly out of the question. Furthermore, educational consultants have the nasty habit of underestimating the intelligence of their audience, a quality that would not go over well with Sewanee's faculty.

I suggest that we leave the administration out of this issue altogether. We, the students, are the ones subjected to lousy lectures, and therefore we should be the ones to remedy the situation. To fix the problem will be difficult. We will need to be polite so as not to offend anyone, but we must, at the same time, be firm. We do not want to eradicate the bad professors, we simply want to reform them, but we do want to reform them. We must

come up with a policy that falls somewhere between Stalin's Purge and Chamberlain's Appeasement.

I believe I have devised just such a policy. First, we put a box in the SPO in which students are encouraged to cast votes for their favorite lecturer. Once every two months or so, someone from the student body — perhaps a member of the Order of Gownsmen — opens the box and counts the votes. The professor with the most votes is then asked to give a speech to the entire university on a topic of his choice. Next, invitations are sent out to the faculty and students, and on these invitations it is made clear that the students have chosen this professor for his exceptional speaking abilities. No one will be required to attend, but no doubt a large portion of the faculty will turn up out of politeness to their honored colleague. Finally, the speaker will demonstrate communication skills in the lecture, and the faculty will learn by example.

Though I believe the students should take the initiative on this issue, the administration could encourage the process by allocating a small portion of our budget to funding honorary dinners for the chosen professors. If dinner is too expensive, we could at least pull together enough change to pass around a loving cup after the lecture, a feature that would doubtless guarantee a large audience.

It is an old cliché that in a democracy, we get what we deserve. If we continue to be indifferent to the quality of our education, we will get a bad education. But if we distinguish ourselves from our peers in other colleges by demanding more, we will get more. The administration cannot give us what we want, because they do not know what we want. Only we can improve the quality of our education. By implementing a policy such as this one, we are sure to establish yet another of Sewanee's hallowed student traditions.

## A Poem to the Editor

In response to "Wal-Mart: a Southern shopping experience" (October 23)

I may not be intelligent as you define the word;  
I find pursuits of higher thought sometimes are absurd.  
Don't know much 'bout tancy tols that live on mountains high;  
I just work hard, earn my keep, and somehow I get by.  
You may think I'm simple, and maybe you are right;  
I work all day, fish when I may, and sleep well at night.  
I know the things I need to know, and one thing more I say:  
I can spot those mountains folks a country mile away!  
Just find the guy with the bow tie in the grocery store;  
He may buy ten cases of beer and complain of needing more.  
The women don't wear much make-up or spandex you can see,  
And sandals in January seem quite strange to me.  
When I do serious fishing in the middle of the night;  
I think it's nice there's a place with live bait I can buy.  
But Wal-Mart means convenience and profits from my wish.  
My mom works in an office, and my daddy is a clerk;  
They do their best to demonstrate the value of hard work.  
Kindness and integrity are my highest aims;  
I find that many "higher" folks believe in just the same.  
Perhaps in all your studying, you might just give some thought  
And realize that character is a thing that can't be bought.  
I have found, in Wal-Mart, that you see all kinds of folks;  
The rich, poor, and in-between have the need of soap.  
And those who work at Wal-Mart would surprise you if you knew;  
Some of them are teachers; many go to college too.  
Maybe we're not as different as we like to think;  
We all need love, acceptance, and we often dream.  
So next time when you're shopping at my favorite place;  
Remember many folks you see are really pretty great.  
Human beings deserve respect, regardless of their banks;  
The University employs some folks from different ranks.  
Valley people are not just at Wal-Mart buying bait;  
Some of us study with you...we could be your roommates!  
Please don't be offended by the rhyme that I contrived,  
Because I know valley folks--I get it from both sides!  
Our over crowded jail represents our nation, and  
Inmates there grew up in both high and low locations.  
If we work together without prejudice and strife,  
I believe we can make a difference with our lives.  
- Donna Brewer (C'99)

# The Sewanee Purple

The Official Organ of the Students of the University of the South

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The Sewanee Purple is owned and operated by the students of the University of the South. All editorial and financial matters are directed by the editor in consultation with the staff and under the authority granted by the University Publications Board and the Order of Gownsmen.

Unsigned editorials represent the opinion of the editorial staff. Signed editorials represent the views of the writer and do not necessarily reflect the editorial views of the Purple.

Letters to the editor are welcome and should be mailed directly to Editor, Sewanee Purple, or sent to the Purple's e-mail address. Letters must be received by the Thursday following the publication of the previous issue and should include the writer's name, telephone number, and year of graduation (or relationship with the University). Unsigned letters will not be printed. The Purple reserves the right not to print articles of excessive length or poor taste. Grammatical errors will be printed in letters to the editor.

The editor will be the final judge of the appropriateness of any submission.

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# Tigers hope to build tradition in 1998-99

## 1998 Schedule



**Sewanee Tip-Off Tourn**  
(Nov. 21-22) vs. Rust  
Consolation/Championship  
Nov. 24 at Emory  
Dec. 4 vs. Trinity  
Dec. 6 vs. Southwestern  
Dec. 8 at Davidson  
Dec. 30 at Washington U.  
Jan. 2 at DePauw  
Jan. 4 at Rose Hulman  
Jan. 8 vs. Millsaps  
Jan. 10 vs. Oglethorpe  
Jan. 11 at Belmont  
Jan. 16 vs. Centre  
Jan. 18 vs. Emory  
Jan. 22 at Rhodes  
Jan. 24 at Hendrix  
Jan. 29 vs. DePauw  
Jan. 31 vs. Rose Hulman  
Feb. 5 at Millsaps  
Feb. 7 at Oglethorpe  
Feb. 14 at Centre  
Feb. 19 vs. Rhodes  
Feb. 21 vs. Hendrix  
Feb. 26 at Trinity  
Feb. 27 at Southwestern

by Nathan Erdman

Sports Editor

The Sewanee women's basketball team will open play this Saturday, hosting Rust College in the Sewanee Tip-Off Tournament at 8 p.m. in the Fowler Center's Juhn Gymnasium. The Tigers will attempt to continue building a winning tradition in the face of a daunting schedule.

The brutal Sewanee non-conference schedule includes defending against NCAA Division III National Champion Washington University, ranked second in the nation, as well as Division I opponents Davidson (favored by coaches to win the Southern Conference), Belmont (16-9 in '97-'98), and two games against Emory (17-7). The Tip-off Tournament includes NAIA Tennessee Wesleyan (19-12) and Methodist College (16-11). The SCAC is much improved this season, with most contending teams returning most of their starters. Both defending SCAC champion Southwestern and Trinity return all five starters from successful seasons. Hendrix College should also contend, led by pre-season All-American Lauren Tumbow. Adding further to the toughness of the Sewanee schedule is the addition of the powerful DePauw Tigers (winners of the ICAC last season).

Leading the way for the Tigers in 1998-99 against this merciless schedule will be junior forward Jen Bulkeley (11.3 ppg., 7.1 rpg. in 1997-98). Bulkeley has scored over 500 hundred points and pulled in nearly 400 rebounds and just two seasons with the Tigers. She also holds the school's single season record in field goal percentage. Bulkeley will likely spend most of her time at the post position. "Jen Bulkeley is quite possibly the best all-around player on the team," head coach Richard Barron said. "If she has any weakness it's that she's not aggressive enough; she underestimates herself." Barron added, "She shoots over 50%, she's a smart player, works hard on defense, and rebounds well." Also contributing inside will be freshman Jennifer Dick. "Jennifer Dick is a very good shooter -- an excellent shooter -- a hard worker, and smart player,"

## Lady Tiger Preview



photo courtesy of Sewanee Sports Information

Barron said, "She has a lot of good skills and a lot of potential." Tonya Willett might also see some time on the post. Corie Byers, "an extraordinary athlete," will join the team after final exams. Sophomore Suzanne Smith headlines a talented group of young guards. Smith led the nation in three pointers in 1997-98 and led the Tigers in scoring (17.3 ppg.). Barron also pointed to her improved defensive skills. Senior Amy Shaver and Sophomore Caroline Aleazar also return in 1998-99 and should help give the Tigers some depth. Freshman Michelle Chambers will also contribute at the wing position. "Michelle Chambers is

extraordinarily quick, an excellent three point shooter and drives well," Barron said. He also pointed to Chambers's defensive skill. Melinda Jones also returns after sitting out last season with a knee injury. Freshmen Mindy Bassett and Kayla Goodwin are expected to platoon at the point guard position. "They each have different strengths," Barron said. "Kayla plays excellent defense; she's a heady player. Mindy's skills are offensive; she plays well in transition. Both can hit the open three and give us a presence we haven't had." "I think guard play has definitely improved. The question is who's going to start. Everyone will play a lot. No

one has established themselves as the premier perimeter player. This year's team is deeper than we've ever been," Barron said.

The Tigers have also hired Christi Martin as the new assistant coach. Martin, a standout collegiate athlete, is expected to make significant contributions in building the program.

Barron also commented on the team's offensive and defensive strategies for the season. On offense "we'll primarily play four out and one in, a motion offense to spread the defense. We want to score a lot of points in transition. We want to establish the post first to spread out the defense and then kick the ball out and shoot open threes." The Tiger defense this year, according to Barron, will apply pressure in order to force turnovers. "We'll run lots of traps and high pressure to force turnovers and quick shots. We will not play much zone, if any, only if we have injuries or foul trouble."

What will Sewanee need to do this season to be successful? Barron feels that first the word "success" needs to be defined. "Sewanee could finish 13-12 and it would be the best team we've ever had," Barron pointed out, referring to Sewanee's rigorous schedule. Barron also commented on the need for this season to lay the foundation for a successful program and develop a work ethic. He feels that the Tigers have already shown some of the attitude and work ethic he has been looking for. Barron also pointed the importance of fan attendance in defining a successful season. "Getting fans involved [is important], developing a sense of loyalty. When we bring in recruits I want them to see atmosphere. Developing a fan base is part of a successful season."

The Tigers open their season in the Sewanee Tip-Off Tournament, which is also part of the "Coaches versus Cancer" program. The first game will pit Methodist College against Tennessee Wesleyan at 6 p.m. on Saturday. Sewanee will play Rust in the nightcap at 8 p.m.

Barron added, "I think this is the best team Sewanee's had since I've been here. The level of play is better."

# Tigers hope to continue winning ways

by Ryan Mahoney

assistant sports editor

The Sewanee men's basketball team, coming off last year's record season, has been ranked seventh in the Southern Collegiate Athletic Conference (SCAC), and sixth in the Division III South Region in pre-season polls. They lose standout guard Turner Emery (13.7 ppg., 2.9 rpg.) and SCAC Player of the Year, Ryan Harrigan (21.6 ppg., 8.7 rpg.). However, they return the other three starters - senior guard Peter Jones, senior forward Josh Trahan, and junior forward Tim Truitt - plus four other lettermen. The Tigers will also get help from a strong freshman class. Head coach Joe Thoni (Sewanee c/o '79) hopes to repeat last year's trip to the NCAA Tournament, as well as finish first in the conference. And, with this excellent mix of experience and youth, as he puts it, that seems very likely.

This will be a rebuilding year for the Tigers, though Thoni hesitates to give any year that designation. The loss of Harrigan and Emery likely figured in quite highly in coaches' pre-season polls. Thoni admits that "it will probably take longer for the team to come together, with so many young to come on the court, but we expect to improve, each game." He expects Sewanee to rise in the polls over the course of the season, as individual abilities are fine-tuned and individual strengths capitalized. Thoni has the record to prove it, too; in the six seasons since he came to the University, the Tigers have risen from an overall losing record to finish 20-6 overall last year, and 11-3 (5th) in the SCAC.

Towards these goals, Thoni plans to stick with the same strategic outlook he has so effectively used over the past six seasons. The Tigers will

## Tiger Basketball 1998-99



Lon Varnell Classic Tomorrow  
Maryville vs. Methodist, 6 p.m.

Washington & Lee vs. Sewanee, 8 p.m.



Saturday  
Consolation, 12 p.m.  
Championship 2 p.m.

play a great deal of man-to-man defense, as well as, primarily, a motion offense. "We've got a lot of good shooters, but not much size." With no real center, it will be up to the forwards to take the game inside, a critical offense for so many games. Sewanee's offense has been decent, historically, from the field. The team's ability to take it to the post, which Thoni expects will develop along the way, may be a major determinant against foes like Trinity and Emory.

Thoni did not specify a starting lineup, though he mentioned that as many as ten players will rotate through in the early games, in order to determine who plays which positions best.

Nine freshmen join the University's squad (sixteen total players) this year, and several of those will likely see several on the floor.

Starting at guard will certainly be senior Peter Jones (10.9 ppg., 4.3 rpg., 4.8 apg.), stepping up to replace the gap left by Emery. Jones, a candidate for All-Star status this year, was second only to Harrigan and Emery in terms of points per game last year (for the team), as well as finishing third in total points scored. Also serving time at guard will be freshmen Rusty Fordham and Grant Gearhart. Senior captain Jamie May (1.8 ppg., 1.2 rpg.) will also collect minutes.

At forward, senior Josh Trahan (4.4 ppg., 3.2 rpg.) will likely start, along

with junior Tim Truitt (5.2 ppg., 3.2 rpg.); both also started last year. Expect heavy playing time from junior Tony DeFilippo as well. DeFilippo, who did not start last year, posted respectable numbers nonetheless (6.2 ppg.). Then there's senior Josh Trahan (4.4 ppg.), and the only sophomore on the team, the 6-5 Ian Scott (3.5 ppg.). Add to that lineup the freshman duo of Mike Eddy and Pete Greenfield, and you've got a potentially lethal combination of veterans and rookies.

Pleased with the recent Purple and White scrimmage, which allowed the team to get in some good conditioning before the season begins, Thoni was able to get a good look at his players' abilities in a real-world situation. "I only wish there was more time for practice," he says, "but the season starts this weekend, the guys are excited about starting, though, and that makes my job all that more rewarding."

Sewanee will first see competition this weekend, at the annual Lon Varnell Classic (named for a previous coach), against Maryville, Methodist, and Washington & Lee. Their first regular game will be against Emory (Nov. 24), in Atlanta; a big opener, according to Thoni. The Tigers open a three-game home series with a match against Trinity (Dec. 4), the number-one ranked team in the SCAC this year, and Sewanee's archrivals. Sewanee lost only three games to SCAC opponents last year, two of which went to Trinity; one, in fact, at home - by a single point. Later in the season, the Tigers will face the Citadel, a Division I powerhouse, as well as the rest of the conference, including repeat matches with Emory and Trinity, in what Coach Thoni calls "a very competitive and well-spread conference."

## 1998 Schedule



Lon Varnell Classic

(Nov. 20-21)

vs. Wash. & Lee

Consolation/Championship

Nov. 24 at Emory

Dec. 4 vs. Trinity

Dec. 6 vs. Southwestern

Dec. 8 vs. Free Will

Baptist

Dec. 19 at The Citadel

Jan. 2 at DePauw

Jan. 4 at Rose-Hulman

Jan. 8 vs. Millsaps

Jan. 10 vs. Oglethorpe

Jan. 16 vs. Centre

Jan. 18 vs. Emory

Jan. 22 at Rhodes

Jan. 24 at Hendrix

Jan. 29 vs. DePauw

Jan. 31 vs. Rose-Hulman

Feb. 5 at Millsaps

Feb. 7 at Oglethorpe

Feb. 14 at Centre

Feb. 19 vs. Rhodes

Feb. 21 vs. Hendrix

Feb. 26 at Trinity

Feb. 27 at Southwestern

# SCAC Men's Preview 1998-99

## 1. Trinity University

**1997-98 Record:** 21-6, 12-2 1st in SCAC, NCAA Tournament - Second Round  
**Head Coach:** Ken Burmeister (1st year with team; 112-115, 8 years overall)  
**Returning Starters:** (5) Ryan Hyslop G, 6-3 jr. (18.6 ppg.); Mike Mataya F, 6-3 jr. (11.7 ppg., 4.7 rpg.); Cameron Hill F, 6-6 sr. (10.3 ppg., 4.5 rpg.); Mike Cleary G, 6-2 sr. (7.7 ppg., 43.5 3pt. %); Brad Parscale C, 6-7 sr.  
**Outlook:** The Trinity Tigers will likely be the number one team to beat in the SCAC this season. Trinity returns all five starters from last year's team, their first to qualify for NCAA National Tournament play. There they dropped 76-62 in the second round, against Hampden-Sydney. This year, they are ranked 13th in the nation in the preseason polls. Junior guard Ryan Hyslop (first-team All-SCAC) returns to lead a blistering offense, and will be deadly behind the line (75.8% last year). The 3 pt. shooting attack should be led by junior forward Mike Mataya, who finished out with a 50.7 average last year. A very full roster may end up with most of the freshman being red-shirted. SCAC members will inspire little fear in the Tigers; the only two to beat them last year lost several starters each, and are ranked fourth and tenth in the preseason.

## 2. Rose-Hulman Institute of Technology

**1997-98 Record:** 13-12, 7-5 3rd in ICAC (tie)  
**Head Coach:** Jim Shaw (66-40, 4 years)  
**Returning Starters:** (5) Bryan Egli G, 6-4, sr. (21.9 ppg., 3.7 rpg.); Sam Johnson C, 6-7 sr. (9.6 ppg., 4.6 rpg.); Matt Millington F, 6-4 sr. (8.0 ppg., 3.7 rpg.); Joe Puthoff G, 6-3 sr. (7.4 ppg.); Jeff Siefert F, 6-5 jr.  
**Key Newcomers:** Clint Ferguson, Ryan Harris, Nathan Stevenson, Chris Unton  
**Outlook:** In just their first year in the SCAC, the Engineers have already been ranked the second-best team in the preseason polls. Despite a 13-12 record last year, they return all five starters and a number of contributing seniors, and should run a close second to Trinity. Their ICAC record of 7-5 also belies two trips to the NCAA Tournament in the 95-96 and 96-97 seasons. Rose-Hulman's scoring drive will be led by seniors Bryan Egli, with 21.9 ppg, and Sam Johnson, with 9.6; both earned first-team All-ICAC honors last year. Senior Joe Puthoff should provide solid defense. The bench is also looking up, with help from 6-8 freshman Ryan Harris. The Engineers will open play in Hulbert Arena to an expected capacity crowd of 2,000.

## 3. Centre College

**1997-98 Record:** 15-10, 8-6 3rd in SCAC (tie)  
**Head Coach:** Mike DeWitt (23-27, 3 years)  
**Returning Starters:** (4) Steve Hodges C, 6-7, jr. (13.6 ppg., 9.7 rpg.); Brian Britt PG, 5-5 so. (12.1 ppg.); Chip McLain F, 6-5 jr. (9.8 ppg., 5.8 rpg.); Andy Smith F, 6-3 sr.  
**Key Newcomers:** Andy Jarvis, Scott Guttery, Matt Mooney  
**Outlook:** The Colonels, ranked third in the SCAC this year, may return star center Steve Hodges (66.3% from the field, best in the SCAC and second in the nation). Injury may prevent his participation this season. Centre also gains red-shirt freshman Scott Guttery from Harding (Ark.) University. At the same time, they lose guard Brian Bates to injury; last season, Bates led the team with 14.9 ppg. Look for Centre to finish up in the top five or three, depending largely on injury status.

## 4. Oglethorpe University

**1997-98 Record:** 16-9, 8-6 3rd in SCAC (tie)  
**Head Coach:** Jim Owen (1st year with team)  
**Returning Starters:** (4) Mike Deckert G, 6-3, sr. (7.6 ppg., 3.9 rpg.); Dan Brown G, 6-4 sr. (16.4 ppg., 4.7 rpg.); Billy LoPresti PG, 5-11 sr. (10.2 ppg., 4.0 rpg.); Chris Wall C, 6-6 sr. (19.8 ppg., 6.8 rpg.)  
**Outlook:** The Stormy Petrels, tied at third in the SCAC last year, and ranked fourth in the polls this year, look to be Centre's in-season equal. Oglethorpe returns four of last year's starters, now all seniors, including superstar center Chris Wall. Last year, Wall posted 19.8 ppg. and 6.8 rpg, and is a strong candidate this year for conference MVP. A relatively weak defense last year means that this year's strong freshman class may ultimately spend more time on the court than the bench. Oglethorpe is perhaps the wildcard for the SCAC tournament, and like Centre, may finish anywhere from fifth to third.

## 5. Rhodes College

**1997-98 Record:** 14-11, 6-8 4th in SCAC  
**Head Coach:** Herb Hilgeman (324-189, 22 years)  
**Returning Starters:** (4) Josh Cockerham G, 6-2, jr. (15.0 ppg., 4.5 rpg., 3.8 apg.); Patrick Yoder F, 6-6 jr. (9.7 ppg., 6.2 rpg.); Neal Power F, 6-4 so. (10.2 ppg., 6.5 rpg.); Adam LaFavor G, 6-2 so.  
**Key Newcomers:** Mark Stauffer, Justin Myers, Jay Fuqua, Matthew Pate  
**Outlook:** Look for the the Lynx, fifth-ranked in the SCAC (preseason) this year, to surprise. Rhodes returns a solid offense and four starters from last year's team, as well as senior Zack Moore, redshirted for medical reasons last year. Moore averaged 15.5 ppg., 4.0 rpg., and 2.5 st. his sophomore year. Rhodes loses All-SCAC center Brendan Beahan this year, but gain a purportedly strong freshman class. The main areas needing improvement this year are their defense and 3pt shooting skills.

## 6. DePauw University

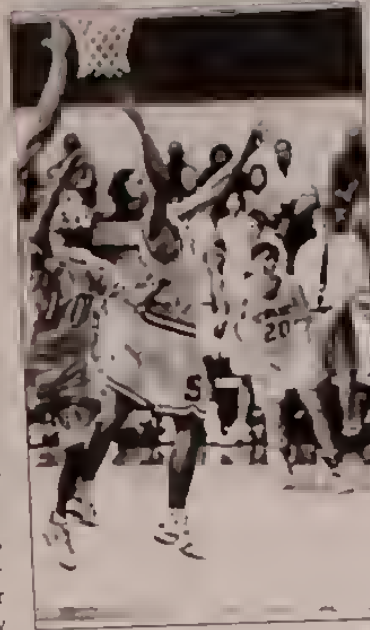
**1997-98 Record:** 12-13, 2-10 6th in ICAC  
**Head Coach:** Bill Fenlon (92-63, 6 years)  
**Returning Starters:** (3) Josh Burch G, 6-0, sr.; Dave Gifford F, 6-3 so. (7.3 ppg., 3.0 rpg.); Corey Yost G, 6-2 so. (7.8 ppg.)  
**Key Newcomers:** Justin Coons, Daron Dancier, Jon Fancher, Kyle Groninger, Michael Howland, Sean Lewis, Joe Nixon, Justin Payne  
**Outlook:** The DePauw Tigers, who return only three starters to this year's sixth-ranked SCAC team (preseason), none of which are standouts, are doubtless counting on some heavy support from their freshman class. Then again, neither starter lost to graduation was a major contributor. However, senior guard Brad Evans, who averaged 8.7 ppg. last year, may be a fair help on offense, combined with a decent bench. It remains to be seen how quickly the freshman - the bulk of the team - can learn the ropes.

Note: Men's capsules and outlooks by Ryan Mahoney, numbers refer to ranking in SCAC Coaches' Poll

## Senior to take on new role

by Vicky Cogan

The 1998 basketball season has officially started, and the men's team is working hard to get on the right path to a conference championship. Although the team has seven returning lettermen, the loss of Turner Emery and Ryan Harrigan, who graduated last May, cannot go without mention. They were two of the conference's top players, so there are many questions about who will fill the void. Although there's no doubt that the Sewanee men field a number of strong players who all contribute to the success of the team, the name of Peter Jones certainly comes up as a player who's been overshadowed by Emery and Harrigan. Jones has started the past two years, and was second only to Harrigan in minutes played last year. Head Coach Joe Thoni refers to Jones as the "unknown soldier;" individually he is quite accomplished, leading the league in assists during the past two years, and averaging 11 points



Standout point guard puts up a layup for the Tigers last season. Jones will be expected to take on a much larger role in 1998-99, with the departures of Ryan Harrigan and Turner Emery.

per game. He is in the top five for 3 point field goal percentage and is third for steals in the league.

Jones is a great athlete; coaches like to mention his overall strength and abilities to jump, shoot, and handle the ball. He comes from a strong basketball program at the Marist School in Atlanta, Ga. where his team won the state championship his junior year. In high school, Jones also played baseball and football, but he stopped playing football his sophomore year so that he could focus on basketball. He is a versatile player, plays hard, and enjoys competition.

So what will be expected of the "unknown soldier"? On the court, Thoni simply says "he will be asked to step forth and do more." There will be more scoring pressure, as Emery and Harrigan were the two lead scorers, but otherwise Thoni is relying on Jones' competitive play and spirit to keep the team true to its trademark of hard play and competitiveness. The returning players are all valuable, and their individual assets help create a solid team for Sewanee.

## 7. University of the South

**1997-98 Record:** 20-6, 11-3 2nd in SCAC, NCAA Tournament - First Round  
**Head Coach:** Joe Thoni (99-56, 6 years)  
**Returning Starters:** (3) Peter Jones G, 6-1 sr. (10.9 ppg., 4.3 rpg., 4.8 apg.); Josh Trahan F, 6-3 sr. (4.4 ppg., 3.2 rpg.); Tim Truitt F, 6-3 jr. (5.2 ppg., 3.3 rpg.)  
**Key Newcomers:** Rusty Fordham, Grant Gearhart  
**Outlook:** The Sewanee Tigers also return only three starters to this year's seventh-ranked SCAC team (preseason). Tough to replace will be standout seniors Ryan Harrigan (C, 21.6 ppg., 8.7 rpg.) and Turner Emery (G, 13.7 ppg.); Harrigan in particular (he was SCAC Player of the Year). Yet their record last year, plus being the only team in the conference other than Trinity to see NCAA Tournament action in 97-98, stands them in good stead. Also to their advantage is a stellar freshman class, which should settle in and get things rolling towards a good finish to the year. Look for senior guard Peter Jones (10. ppg.) to step up to fill his predecessors' shoes. Sewanee's defense remains excellent. Only Rhodes and Trinity defeated them last year (though the latter did so twice); look for this somewhat underrated team to finish in the top five for certain, and higher if Jones and the freshmen can take it to the post.

## 8. Southwestern University

**1997-98 Record:** 10-15, 4-10 5th in SCAC (tie)  
**Head Coach:** Steve Kenney (32-41, 3 years)  
**Returning Starters:** (4) Rene Guzman C, 6-5 sr. (12.2 ppg., 8.4 rpg.); Derrick Mueller F, 6-7 jr. (8.8 ppg., 3.3 rpg.); B.J. Dweltamt G, 6-1 sr. (8.5 ppg., 3.4 rpg.); Hesham Elgaghil G, 6-1 jr. (8.6 ppg.)  
**Key Newcomers:** Glenn Holliday, D.J. Fiterman, Aaron Fifer  
**Outlook:** The Pirates will have their hands full this season, with the critical loss of prominent forward Mike Sierra (15.9 ppg., 4.3 rpg.), though they retain four starters. Southwestern is ranked eighth in the SCAC in the preseason, and with no major point-scorer, their depth may not get them very far. Coach Steve Kenney, a Sewanee alum ('89), must develop his starters into the potential high-scoring force needed to overcome his alma mater, or anyone else, for that matter.

## 9. Millsaps College

**1997-98 Record:** 10-15, 4-10 5th in SCAC (tie)  
**Head Coach:** John Stroud (124-83, 8 years)  
**Returning Starters:** (3) Willie Hobson G, 6-2 sr. (15.8 ppg., 4.7 rpg.); Darrick Massey F, 6-3 sr. (3.5 rpg.); Chad Gardner F, 6-3 sr.  
**Outlook:** Perhaps Southwestern's closest competitors, the ninth-ranked Majors face the inverse situation: one standout among an otherwise unremarkable team. Millsaps returns three senior starters, Willie Hobson being the most prominent among them. The loss of power forward Zack Wallace (16.0 ppg., 5.6 rpg.), guard Josh Danos (9.5 ppg., 2.6 rpg., 2.7 apg.), and center Gordon Richardson (7.5 ppg., 3.5 rpg.) means that this will be a rebuilding year for the Majors. If the freshman don't step up to assist in the troubled defense and running game, next year will be even more so.

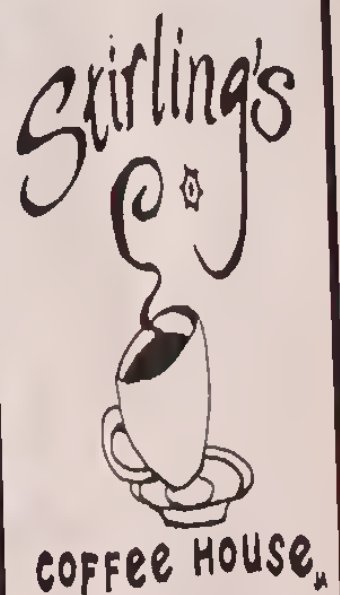
## 10. Hendrix College

**1997-98 Record:** 9-16, 3-11 6th in SCAC  
**Head Coach:** Cliff Garrison (429-289, 27 years)  
**Returning Starters:** (3)  
**Outlook:** Eleven out of the nineteen players on the tenth-ranked (preseason) Warrior squad are freshmen. That in itself is an indication that Hendrix is desperate to rebuild its program, after finishing dead last in the SCAC last year. As a result, this team is largely unpredictable. Senior forward Jason looks to make a major impact this season, but he will definitely need the support of the bench to back him up, especially for the long bombs, if the Warriors wish to finish any higher than last year.

## Stone qualifies for nationals

Sewanee cross country standout and SCAC Champion Heather Stone qualified for the NCAA Division III meet to be held in Carlisle, Pa. on the campus of Dickinson College.

Stone finished fifth in last Saturday's regional meet with a time of 18:56 in the 5K race. Abby Howell finished eighth in the 131 runner field with a 19:17 time. Tommy Manning led the way for Sewanee, finishing 14th in the 152 runner field. Neither Manning nor Howell qualified for the national meet.



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# SCAC Women's Basketball Preview

## Guard recovers from knee injury

by Blake Harkey

The Sewanee Women's Basketball team will begin their 1998-99 season this Saturday in the Sewanee Tip-Off Tournament. Other teams participating are Methodist, Tennessee Wesleyan, and Rust. Sewanee will face Rust on Saturday at 8 p.m. and will then play one of the other teams in either the consolation or the championship finals. Coach Richard Barron says that the team to beat at this journey will be Methodist, a team that has a chance of qualifying for the NCAA tournament in March. Rust, Sewanee's initial opponent, is a new team, fielding 13 freshmen players and only 4 returning players from last year's squad.

The Tigers will be aided this year by the return of sophomore Melinda Jones to the lineup. Jones, who was hailed last year as a decisive factor in the season, was forced to miss the

entire year of play due to a torn axial collateral ligament, and subsequent surgery with 8 months of rehabilitative therapy. Though sitting on the bench last year was a definite strain on the player's mind, Jones says that the time was not spent crying over missed opportunities. "I watched every game," says Jones, "and I learned a lot."

Coach Barron hopes that those lessons are heeded by not only Jones, but by the entire team. "This year's team has more potential than any other team in Sewanee's history," says Barron. For that potential to be realized, the Tigers will have to pick up the pace of their play from their pre-season scrimmages. Though Coach Barron witnessed the full potential of the talent on his team in the scrimmages, he was very quick to say that the lack of focus in the games could not continue into the regular season if Sewanee is to succeed.

Coach Barron points out that Sewanee has "the toughest schedule in the country" and their success will depend directly upon the Tigers' ability to outwork their opponents, particularly on defense. Jones' return should assist the team's offense.

"I want to be a factor on this team," says Jones. "I want to be an offensive weapon." Coach Barron is optimistic about Jones' ability to be that offensive weapon. "Melinda represents a kind of athleticism that sets her apart from any other player we've ever had," says Jones. "She's got great quickness and the ability to drive to the basket. If she chooses to, she could also be a great defender." This high praise is not without reservations. Jones, too, will have to help the Tigers as a team to find and maintain a level of energy that will allow them to overcome some tough obstacles.

### 1. DePauw University

**1997-98 Record:** 23-5, 10-0 1st in ICAC, NCAA Tournament Sweet 16  
**Head Coach:** Kris Huffman (86-42, 5 years)  
**Returning Starters:** (5) Kelly Bailey C, 6-2 jr. (8.3 ppg., 8.5 rpg.); Susan Bender G, 5-9 sr. (11.0 ppg., 4.3 rpg.); Ann Hall F, 5-8 jr. (12.4 ppg.); Amy Hashbrook F, 5-9 jr. (5.1 ppg., 7.9 rpg.); Jamie Selig G, 5-4 jr.  
**Key Newcomers:** Janie Hodgkinson, Sarah MacKay, Heidi Rochner, Lindsay Rush, Katie Imborek, Kapica Davis  
**Outlook:** The Tigers should be the team to beat in the SCAC this season. In their first year in the SCAC, last season's ICAC champs were picked by coaches to win the SCAC. DePauw returns all five starters from last season's Sweet 16 team. The Tigers are preseason #8 in the nation. DePauw should be dangerous from behind the arc, after shooting 40% from 3pt. range in '97-'98. The 3 pt. shooting attack should be led by senior Kelly Morrison who led the nation with a blistering .492 from 3 pt. range. DePauw also wins with defense. The Tigers held their opponents to an ice cold .362 FG% and just 56.9 points per game last season. SCAC opponents should be wary of expecting wins at Neal Fieldhouse, since DePauw was 14-1 at home in 1997-98.

### 2. Southwestern University

**1997-98 Record:** 15-11, 12-2 1st in SCAC  
**Head Coach:** Ronda Seargraves (83-76, 6 years at Southwestern, 213-165, 14 yrs. overall)  
**Returning Starters:** (5) Heather Lemmons G, 5-8 sr. (13.3 ppg., 6.0 rpg.); Kathryn Murfee F 6-0 jr. (12.5 ppg., 5.8 rpg.); L. Malone F, 5-5 Sr. (10.5 ppg., 4.3 rpg.); Madeline Pizzo F, 6-0 jr. (5.6 ppg.); Lashia Rosemuvo G 5-2 sr. (4.8 ppg.)  
**Key Newcomers:** Heather Johnson  
**Outlook:** If the Pirates want to make a successful defense of their SCAC championship they'll have to earn it. Most contenders are improved, and the addition of DePauw to the SCAC won't help. The Pirates are ranked preseason #5 in the South and will look to their guards and Murfee to lead the way.

### 3. Hendrix College

**1997-98 Record:** 19-6, 11-3 2nd T in SCAC  
**Head Coach:**  
**Returning Starters:** (4) Lauren Turnbow G 5-6 jr. (18.7 ppg.), Meg Frazier G 5-6, so. (16.5 ppg.), Whitney Elmore G 5-8 jr. (12.2 ppg.), Jessica Atkinson F 5-10 so. (9.8 ppg.)  
**Key Newcomers:** Christie Brown, Jordaine Cleveland  
**Outlook:** Outstanding guard play should propel the Lady Warriors in '98-'99. They return four of five starters from last year's team, including junior Lauren Turnbow, two time SCAC Player of the year. Returning with Turnbow is last year's Division III All-Freshman team member Meg Frazier, also a 1st team All-SCAC selection. With the return of Elmore (guard) and Atkinson (post) as well, expect the Lady Warriors to score a lot of points and contend for the SCAC title.



Lauren Turnbow

### 6. University of the South

**1997-98 Record:** 11-14, 4-10 6th (tie) in SCAC  
**Head Coach:** Richard Barron (24-26 2 yrs.)  
**Returning Starters:** (4) Suzanne Smith G 5-11 So. (17.3 ppg.), Jennifer Bulkeley F 5-10 jr. (11.3 ppg., 7.1 rpg.), Amy Shavers F 5-11 sr. (4.9 ppg., 6.0 rpg.), Corie Byers F 5-11 so. (9.5 ppg., 4.9 rpg.)  
**Key Newcomers:** Mindy Bassett, Michelle Chambers, Jennifer Dick, Kayla Goodwin, Naylene Orr  
**Outlook:** The Tigers should be much improved in '98-'99, but unfortunately so will most of last season's contending teams. Still, the Tigers should be very competitive, and fans at Juhon Gymnasium will see a much higher level of women's basketball this season, both from the Tigers and their opponents. The Tigers will be led by Jen Bulkeley. Bulkeley led the team in rebounding last season, and fans can look for her to score a lot more points in the paint. Guard play should be much improved from last season with the addition of some talented freshmen: Mindy Bassett, Michelle Chambers, and Kayla Goodwin will join Suzanne Smith. This sets the stage for potentially deadly three point shooting combinations. Look for the Tigers to finish as high as fifth in the SCAC if they can hold together through a brutal non-conference schedule. It would, however, take some major upsets for the Tigers to crack the "Big Four."

### 7. Millsaps College

**1997-98 Record:** 11-14, 5-9 5th in SCAC  
**Head Coach:** Janine Hoffman (11-14, 1 year)  
**Returning Starters:** (1) Siena Spotts 6-0 (7.1 ppg., 4.5 rpg.)  
**Key Newcomers:** Lindsay Meyer, Talitha Ball  
**Outlook:** Since they are returning just one starter, expect the Majors to fall well behind in a drastically improved conference.

### 8. Centre College

**1997-98 Record:** 5-20, 4-10 8th in SCAC  
**Head Coach:** Jennifer Ruff (5-20 1 year)  
**Returning Starters:** (3) Stephanie Johnson, 5-9 (3.4 ppg., 4.6 rpg.); Molly Alvey, 5-4 (5.7 ppg., 1.6 rpg.); Jordan Sutton 6-0 (4.5 ppg., 3.7 rpg.)  
**Key Newcomers:** Sarah Green, Stacey Hopwood  
**Outlook:** The Colonels are very low on experience and size, and will try to improve, in what is becoming a very tough conference, on last season's disastrous 5-20 record. The Colonels might be able to finish seventh in the SCAC, but not much higher.

### 9. Oglethorpe University

**1997-98 Record:** 9-15, 3-11 9th in SCAC  
**Head Coach:** Angie Millford (1st year)  
**Returning Starters:** (4) Lisa Boley 5-10 (12.0 ppg., 7.0 rpg.); Heather Crawford 5-9 (6.5 ppg., 4.8 rpg.); Kendra Rimbort 6-0 (11.8 ppg., 7.7 rpg.); Lone Terry 5-2 (5.5 ppg., 2.2 rpg.)  
**Key Newcomers:** Angela Giampolo, Faith McLemore, Alex Williams  
**Outlook:** The Stormy Petrels will try to rebound from last season's 8th place showing under first year coach Angie Millford. Oglethorpe should be led by Kendra Rimbort who led the team in scoring a year ago.

### 10. Rose-Hulman Institute of Technology

**1997-98 Record:** 3-22, 0-10 10th in SCAC  
**Head Coach:** Bienda Davis  
**Returning Starters:** (3) Amanda Speich 5-7 (14.6 ppg., 6.3 rpg.); Taraelle van Dyk 5-8 (9.1 ppg., 4.3 rpg.); Becky Smith 5-8 (6.0 ppg., 6.3 rpg.)  
**Key Newcomers:** Christie Shadrach, Christina Forsyth, Erika Stidham, Molly McKeown, Mary Beth Kudrat, Christine Winters  
**Outlook:** Look for Rose Hulman, only in its 4th year, to continue to go through the "growing pains" of building a program. They do have some talent - Amanda Speich is the school's first 1000 point scorer and should continue to impress.

Note: Women's capsules by Wynne Lippincotte and Nathan Erdman, Outlooks by Nathan Erdman, numbers represent rank in SCAC Coaches' Poll

### 4. Trinity University

**1997-98 Record:** 19-5, 11-3 2nd T in SCAC  
**Head Coach:** Becky Geyer (84-62 6 years)  
**Returning Starters:** (5) Bernadette Najjar 6-2 (12.6 ppg., 9.2 rpg.); Christal Sachorn 5-6 (6.3 ppg., 3.7 rpg.); Holly Barrett 5-8 (12.2 ppg., 2.3 rpg.); Jessica Wurtzbech 6-0 (5.4 ppg., 5.0 rpg.); Molly Quinn 5-8 (10.8 ppg., 3.2 rpg.)  
**Key Newcomers:** Kim Sayles, Summer Luciano, Kristalynne Godwin, Liz Yasser  
**Outlook:** Trinity should again compete for the SCAC crown, led by Bernadette Najjar at the post position. Holly Barrett and Molly Quinn should also contribute to another fine Tiger season.

### 5. Rhodes College

**1997-98 Record:** 9-16, 6-8 4th in SCAC  
**Head Coach:** Lori McConnell (19-30 3rd yr.)  
**Returning Starters:** (4) Kristen Reich 5-6 (8.2 ppg., 2.3 rpg.); Jessica Crawford 6-2 (10.7 ppg., 5.1 rpg.); Carrie Choidas 5-6 (12.2 ppg., 3.0 rpg.); April Rucker 5-11 (8.8 ppg., 4.8 rpg.)  
**Key Newcomers:** Kathy Llewellyn, Kerry Wings, Debbie Payne, Jo Winfrey, Jackie Ehrentraut  
**Outlook:** The Lynx will look to contend in the SCAC this season with four returning starters. They face an uphill battle. Rhodes did not beat any of last season's "big three" in the SCAC, and the addition of DePauw makes their task even more daunting. They also have a much improved Sewanee Tiger team right on their heels. This means that the Lynx could actually drop in the SCAC standing this season. However, this year's "Big Four" should not take the Lynx lightly, since they should have outstanding guard play and should be much improved at the post positions.

# Swim team continues dominating season

by Catherine Woody

The men's and women's swimming and diving team is off to a phenomenal start to the '98-'99 season. So far, both teams are undefeated. The women's team is 5-0, and the men are 4-0. Head Coach Max Obermiller is very pleased with team's success thus far, and says the team "should, ideally, go through Christmas time undefeated." The team had its latest win at the last meet, which was held at Sewanee on Saturday, November 14. Both the women and the men easily defeated their opponents, Union College and Campbellsville University. Again, Obermiller was happy with his team's performance. Regarding the women's win, he said, "Campbellsville was a quality win. They were third at NAA last year."

Both the men and women placed high in every event. Only in one race did Sewanee not place in the top two positions. For the women, the day started off well with a first place finish in the 400 Medley Relay. The four swimmers were Anna Mayfield, Melissa Habel, Jane Harrison Chapman, and

Nanna Carter. David Helmick, Adam Whiteside, Mac Morns, and Jason Hardin followed suit by also placing first in the 400 Medley Relay. In the 200 Free, Carter and Lisa Shaul placed first and second, respectively. For the men, Jesse Emerson and Justin Kelly finished second and third. In the 100 Backstroke, Mayfield and Jennifer Berg grabbed second and third place, and for the men, Ryan Cosgrove and Charles Seymour got first and third.

Next came the 100 Breaststroke. Both the women and men finished first and second. For the women, Habel came in first, followed by Laura Cook. And for the men, Keith Salazar was first, with P.J. Deschenes close behind. In the ninth race of the day, the 200 Fly, Liz Pate and Helmick both earned second place for Sewanee, and Ryan Bouldin finished third. The 50 Free came next, and Kajah Tompkins finished first, with Jane Harrison Chapman coming in third. For the men, Seymour and Brett Moldenhauer finished first and second, respectively.



A Sewanee Tiger swimmer in action, both swim teams are still undefeated.

The 1 meter diving came next. Neither Union nor Campbellsville had any divers, so it was a more relaxed competition for the divers. Abby Stephens nabbed first place points, while Mackenzie Johnson came in second. For the men, sole diver Michael Mathis placed first.

The next race after the 1 meter diving was the 100 Free. The women had a very successful race. Chapman, Shaul, and Katherine Gonos finished first, second, and third. Moldenhauer finished first for the

men. The 200 Backstroke was next, and Mayfield and Berg finished first and second, while Seymour, Ryan Mahoney, and Raymond Swetenberg pulled the 1, 2, 3 trick. In the 200 Breaststroke, Habel and Cook finished first and second. For the men, Salazar and Cnle Crisler placed first and third, respectively.

In the 21st event of the day, the 500 Freestyle, Carter and Tompkins came in first and second, while Hardin received third place for the men. The next event

was the 100 Fly. Chapman swam a great race to finish first, with a time of 58.68. Amber Gibbs also swam well, placing third. For the men, Salazar and Emerson finished second and third.

The races then halted for a second time for the 3 meter dive competition. Again, Sewanee had no competition from Union and Campbellsville. In fact, Johnson and Mathis were the only two divers competing. Both received first place points.

After the diving, the next event was the 400 I.M. Liz Pate finished second, followed by Scottie Pate in third place. On the men's side, Bouldin, Morris, and Mahoney placed first, second, and third, respectively. Next came the 400 Freestyle Relay. Both the women and the men got first place. For the women, Tompkins, Gonos, Shaul, and Carter were the swimmers, while the men had Moldenhauer, Whiteside, Crisler, and Swetenberg. Finishing the day was the 1650 Freestyle. Lindsay Elliott finished first, while Emerson and Kelly finished first and second for the men.

## Williams Fellows bring Big Apple clout to Sewanee

by Katherine Lindyberg

Last Thursday Lisa Shea, the author of the novel *Hula*, and playwright Jessica Goldberg read selections of their works in Convocation Hall at 4:30. Thanks to the Walter E. Dakin Memorial Fund established by the late Tennessee Williams, both writers will be Tennessee Williams Fellows at Sewanee beginning next January and will teach creative writing courses at the university. Dr. Wyatt Prunty, director of the Sewanee Writers' Conference and coordinator of the Tennessee Williams' Fellowships in Creative Writing said, "This program allows Sewanee to provide support for some of the most promising young writers in the country. And those writers provide Sewanee with their talent, energy, and knowledge of the craft of writing."

Lisa Shea has taught at Barnard College, Columbia University, and the University of Massachusetts at Amherst, and her fiction has appeared in *The New York Times Book Review*, *Newsday*, *Mirabella*, *People*, and *Esquire*. On Thursday, she read two chapters from her first novel, *Hula*, which was a Book-of-the-Month Club Alternate, a Quality Paperback Selection, and a Barnes & Noble Discover New Writers title. *Hula* centers around the experiences of two young sisters in the summers of the 1960s, and it explores, as Shea stated, the "criminal aspects of family life."

The selections that Shea read were bittersweet, and the humorous exchanges between the sisters were received by the audience with chuckles. In the chapter entitled, "A Story from the War," the sisters spy on their war-veteran father, who has a metal plate in the back of his head which makes him look like he is from "outer space,"



Playwright Jessica Goldberg will also teach creative writing at Sewanee

and observe his friend, John, who suffers from tuberculosis. The girls enviously watch the men drink numerous beers, tell war stories, swing their guns in the air, and shoot aimlessly throughout the back yard. After their father and John leave, the older sister quickly chugs a beer in imitation of the men, and, minutes later, the police arrive and question the girls about the gunshots. The sisters feign innocence, and the police casually scold the girl for drinking at such a young age. Afterwards,

the siblings walk through the yard looking at the bullet holes in their hula hoops and pumpkins. Full of rich detail, Shea's *Hula* contrasts youthful innocence with the harsh realities of the adult world.

Award-winning Playwright Jessica Goldberg, who is a Fellow at the Julliard School under the direction of Marsha Norman and Christopher Durang, read four scenes from her play, "Refuge." "Stuck," directed by Abby Epstein, is scheduled to open off-Broadway in January 1999, and her play, "Refuge," has been performed at the Manhattan Theater Club, The Julliard School, and Soho Rep. In "Refuge," young adults search for comfort and acceptance in their lonely lives.

Amy, Nat, and Becca live together without parents, because their parents left them a postcard saying, "Retired to Florida. Can't take it anymore." Amy serves as the substitute mother of the broken family, trying to guide

Becca, a heroin addict, and Nat, a cynical twenty-year-old who is only able to relate to people by being annoying. The everyday goals that Amy establishes for Nat consist of drinking a coffee in the morning, walking to



Lisa Shea, a noted author, will teach a creative writing course next semester

McDonald's for an Egg McMuffin, talking to someone on the way to McDonald's, watching television, eating a vegetable, and reading. Sam enters the action after he loses his job and needs a place to live. Sam and Amy immediately

become sexually involved, and after intercourse Sam says to Amy, "You walk through this house not feeling, not knowing. I was just wondering if I got to you." He asks Amy questions about herself, but she is unwilling to open up, and he tells her, "You're like a shook-up beer. It's unhealthy." Amy, Nat, Becca, and Sam are all stuck in their empty lives and want something to latch onto. The dark humor in the play accentuates the characters' frustrated search for meaning in their lives, and Goldberg's voice intonations at the reading made the characters more tangible.

Shea and Goldberg's fresh talent will undoubtedly contribute to the academic excellence of Sewanee. Dr. Prunty stated, "If you are interested in an author's work, the first thing you do is to read that author. If you're interested in writing, you can learn a great deal by studying the way a poem, story, or play is put together. That learning process accelerates mightily if, in addition to reading the author, you can spend time with her or him. Obviously, if an author reads your work and criticizes it, the benefits increase all over again." With the instruction of Shea and Goldberg, Sewanee students will have the opportunity to experience such benefits.

## Goldberg on HBO and off Broadway

by Eleanor Fleming

Last summer Jessica Goldberg, a young modern playwright, was given a fellowship at the Sewanee Writers' Conference. The University has subsequently invited her back to Sewanee next semester to teach a class on the art of playwriting.

At eleven o'clock Saturday morning Goldberg called me from Los Angeles. I had been trying to get in touch with her since Thursday and had been despairing of ever doing so. Her cellular phone's battery soon gave out as she explained that she had just gotten my messages from her apartment in New York, so she gave me her phone number. I rang back her hotel room. And so we chatted, the young freelance playwright with only slightly more of an idea of what to discuss than

the young, inexperienced Sewanee Purple writer, quickly running her high empty bank account into overdraft with a long distance call to L.A. In answer to my uninspired and awkward questions, Miss Goldberg told me a little about herself.

She, post mid-twenties, NOT thirty, makes her home in Manhattan, in New York City. She is unmarried, or still young, as she put it. Goldberg told me that at present she works for HBO. She puts together advertisements and junk mail and does commercials. This not-purely-artistic job occupies her while she continues to write and is only temporary. She says that her job depends entirely on how her writing succeeds. Most soon to be a success is Goldberg's play "Stuck", which opens off Broadway on the 24th of

January, 1999. She mentioned possibly having to miss her first class or two here at Sewanee in order to oversee the opening of her play. "Stuck" tells the story of two girls, close friends, four years after high school. They are both still stuck in their small hometown, and one has a child. She read me its advertisement from the paper, which mentions its being a tale of cheap beer and troubles, as these two women search for direction and happiness in their lives.

Goldberg's preparation for her class here at Sewanee includes personal experience and a lot of first-hand sense about the craft. She taught a similar playwriting class at Vassar college during a summer program there. She has also run a playwriting workshop for inner city youth in New York City. Her course at Sewanee (Creative Writing/Plays, English 411, on Mondays from 2:00 till 4:30) will incorporate both composition and performance. Though it is billed as a writing intensive English course, Goldberg told me that she plans to include a good bit of theatrics in her class and will not restrict it to the scripting of a performance. Though she did not tour the inside of the new Tennessee Williams Center during her visit to the campus for the Writers' Conference last summer, she says that she hopes to hold a class or two on stage. She looks forward to putting up sets and enacting tableaux throughout the course, with scenes written, cast, directed and acted by her students.

She had just prepared the list of authors she intends to read in her class, so she read it to me. Consisting mostly of 20th century playwrights, it included Carol Churchill, Greg Lucas, and Tennessee Williams. Goldberg hopes that she can infect her students with her own enthusiasm and excitement for writing plays and that she can move them to write on themes and subjects that they know and care about.

## And there was silence in the house of judgement

by Charles Fiore

Arts Editor

In 1895, playwright Oscar Wilde was put on trial by the court of England for charges of "gross indecency," specifically for his many sexual engagements with much younger male partners. His art as much as his lifestyle was on trial, as the prosecution used passages from his book "A Portrait of Dorian Gray" as evidence of his overriding homosexual preference. Wilde was found guilty and sentenced to 2 years hard labor in Reading Gaol, where he penned what many believe to be his finest poem. While incarcerated, Wilde fell and injured his ear. He died from complications arising from this injury shortly after being released.

A century later it is clear that nothing has changed. England did not eliminate their law against what they termed "gross indecency" until the middle of this century, and today people still feel the urge to boycott Disney and protest works that deal honestly and beautifully with homosexuality.

Many people believe that this is the century in which we have killed God, eliminating any true sense of moral value and obligation. Author Edward Farley describes us as a generation lost in its multiphrenia, torn between so many different sets of values and moral expectations that we find it impossible to discern what matters. The reason classical art is so revered is because, as Wilde himself said, "All of us are in the gutter, but some of us are looking at the stars." Classical art retains some sense of hope and duty, some sense that things may turn for the better, even in the midst of terrible and tragic subjects. To quote writer Peter Brook, "...in great classical art, one eye is always on the stars, that the rite of winter always includes a sense of the rite of spring."

But now amidst this dreary postmodern fallout in which we find nothing satisfying and nothing of value, we often find it impossible even to know which direction is "up" so that we may turn our gaze to Heaven. And so our art suffers — Grunge is a wonderful example of a genre which dealt with personal pain without any sense of a rite of spring — and we continue, because we know that our morals and symbols associated with these morals are fading quickly, to push art through a sort of grinding mill so that it becomes a processed, wholesome, consumable piece of hotel art.

To quote Wilde loosely again, "All the works of art which the world terms blasphemous are those which

most truly show the world its evil and horror." It is possible that the outrage protesters exhibited over the opening of "Corpus Christi" (see review, this section) stemmed mostly from the notion that we have not improved as a people whatsoever. The Christian Right, which clings to the moral stance that homosexuality is indeed unnatural and damnable in the eyes of God, may look at the story of Christ's life and see themselves reflected most clearly in the Pharisees of early AD. Their attempt at setting some kind of firm, moral groundwork only proves their undeniable ignorance and failure to accept the conditions of the times. These are the people who hinder artistic expression so that progress comes in slow escapes from an eddy of backwards, archaic beliefs and bigoted understanding.

There is no question that homosexuality is "in vogue" for today's artistic world. The last three plays I have seen, in two different major cities, have portrayed affectionate, physical male relationships, sometimes to an unnecessary extreme. Regardless, these works have dealt effectively with the issue of homosexuality as well as many other darker issues, while putting forth a call for acceptance, love, peace — a call to turn our eyes towards the heavens in hopes of bettering man's condition.

The point is not the vehicle through which ideas are spread, but instead the ideas themselves. Verdi's heroine is his most renowned work, "La Traviata," was a prostitute, scandalous for his day. But we look back on that beautiful tale of found romance despite all odds as one of the finest operas ever written, because it is about beauty found in unlikely places, because it appeals to our sense of humanity, and because it contains Truth.

Shaking things up is good. To rock "the establishment" to its core with "questionable" subject matter is applaudable, so long as its value does not lie in shock alone (though, admittedly, shock value has its merits too). To protest or boycott artistic endeavors on the grounds of subject matter is ridiculous, because it shows the lack of acceptance and the passivity of experience of a closed mind.

We are the same people, hungry for the same things which art fulfills. Art needs to progress, and we as artists strive to find beauty in new things, in damnable things, in the nooks and crannies of out of the way places. We strive to attain a certain Truth, but we as an audience also need to open our minds to all which is new and perhaps a bit uncomfortable. As Puck concludes Shakespeare's "A Midsummer Night's Dream," "If we shadows have offended, think but this and all is mended ... Gentles do not reprehend: If you pardon, we will mend ... Give me your hands, if we be friends."

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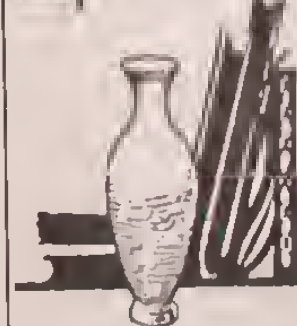
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# Midsummer Night's Dream opens to overflow audience

by John Shehee

Hey, even if you don't like Shakespeare plays, your friends are in this one. Getting reservations and driving out to the Tennessee Williams Center is a Sewanee-scale (minus-cul) haul, but the show is worth the trip.

I did not have to worry about reservations myself because I have the *Purple* to worry for me. A dollar per hundred words never tasted so sweet as when I saw one of my superiors order up my two tickets. Anyway, I picked up the tickets first thing when I entered the beautiful Tennessee Williams Center on Friday night. As I walked into the Proctor Hill Theatre a few minutes early, I realized that I was about to experience pre-performance frolicking for about a half hour in this beautiful theatre-in-the-round setting. The fairies are running and climbing and talking fairy talk, and all of their performances were amusing even if they were sometimes obtrusive later on in the play. Some of the costumes were lovely, and one of my neighbors had to slap me when my eyes lingered too long upon a stretch of silver lycra here or an admirably straddled bar there. I cannot say that much depth of character was portrayed at this point in the performance, but the fairies were visually pleasing and made it known that the gallery level and the proverbial steel trees would be utilized extensively by the immortal characters.

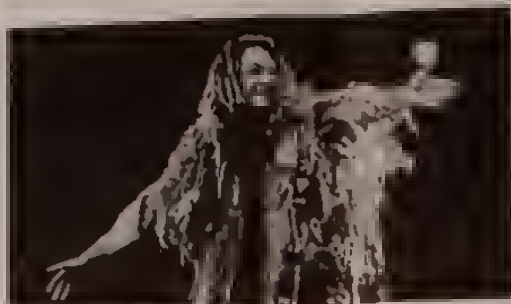
The main stage was the living

space for all the mortal characters, and the gallery and the trees were reserved for the fairies and spirits. The first scene's dialogue between Chris Demaree's Theseus and Bethany Ford's Hippolyta reminded me that this is the audience would not put the necessary energy into listening and interpreting to get anything out of what most of the characters were saying. Demaree and Ford enunciated well, do not get me wrong, but I am just saying that I had the same moment I always have at the beginning of a Shakespeare performance—the "oh yeah—that's what it sounds like—let's see—who-is-not-listening" moment. In this first scene the problems between the four young Athenian lovers were spelled out, and it was time for some Shakespearean fun in the form of Nick Bottom and his patched working-class friends.

Jeremiah Murphy immediately dominated the mechanicals' scene in an energetic and engaging performance as a Slim-Fast guzzling, loud-mouth, redneck Bottom. Murphy beautifully controlled the character inside and out with an understanding of Bottom's ridiculous, inane egoma-

nia. His swagger was a perfect accompaniment to Bottom's bloated speech. Murphy's comedy was physical because the role calls for physical humor, but it was not all somersaults and cartwheels. His sometimes wild gestures and demeanor were perfectly in tune with the character's ridiculousness and heightened the strong performances of the other mechanicals.

The mechanicals comprised the strongest element of this rich play. Their scenes were always engaging



Senior theater major Jon Morris stars as Puck

and never dragged, and their acting was consistent and entertaining. The mechanicals are obviously not as rich in character as many of the other roles, but some of their scenes, especially the play-within-the-play sequence, were bursting at the seams with great performances from Murphy, Charles Fiore, Adam Masters, John Henry Watson, Will Hudson, Bill Ware, Jim Rich, and Alan Wray. Fiore played the beautifully bumbling Peter Quince,

and his rage at the final Ninus/Ninny confusion was simply fantastic. Masters gave a solid performance as the ineffectual Francis Flute, and Will Hudson's Tom Snout was delightful. John Henry Watson, a mechanical that one might have overlooked because of the minimal speech which his role required, gave an impeccable performance as the Waffle House worker/Stage Manager and their king.

The stage and their king and queen add an ethereal third level to the social hierarchy of the play, and this immortal grace was generally understood and acted out in the characters of Oberon, Titania, and Robin Goodfellow (Puck), played by David Berry, Natalie Nimerala, and Jon Morris, respectively. Berry highlighted Oberon's playful nether-worldly power over mortals, and Nimerala gracefully displayed Titania's dark elegance and ominous beauty. Her presence and her control of delivery and gesture made her character most memorable. Rosi Scheel and Isha Paschall deserve praise for her beautiful makeup and costuming. Jon Morris gave Puck all the energy and sprightliness that he deserves, and his physical talents were quite evident throughout the performance. His final speech in which he was lowered from the twenty-six foot high catwalk by a climbing rope gave the audience a memorable final image of Puck's famous speech which thematically covers the entire play.

The four young Athenian lovers,

played by Corey Brown, Robert White, Leilani Johnson, and Roberson Boynton, all contributed endless energy to their scenes. From her doughnut-devouring entrance to her smiling finish, Johnson's Helena was always entertaining and well-played, and her natural theatrical abilities were evident throughout the performance.

One of the most engaging moments of the performance was the lullaby sequence when the fairies sing Titania to sleep. The intricate singing and vocal layering left me in awe, and Kim Steffens deserves praise for the composition and structuring of that piece.

This company's show was strong and allowed Shakespeare's ideas about the puzzling relationship between dream and reality and about the nature of love shine through. The technical aspects of the production were amazing and reaffirmed the astounding possibilities granted to University of Tennessee's space by the University. Dan Backlund's lighting was impeccable, and the sequences in which the flower's juice was squeezed onto the lovers' eyes revealed this new theatre's technical capabilities.

This show is not to be missed and will be performed every night through November 21 at 8:00 p.m. Admission is free, but seating is limited. If there are no reservations available and you have not seen the show, go to the theatre at 7:30 and get on the waiting list because a handful of people usually do not claim their tickets.

## Sewanee alumnus stars in controversial *Corpus Christi*

by Charles Fiore

Arts Editor

Even before Terrance McNally's *Corpus Christi* opened, the people of New York City were up in arms. On opening night, protesters and advocates surrounded the entrance way to the Manhattan Theatre Club, facing off on an age old question of blasphemy vs. freedom of artistic expression. This was a little over a month ago, and now, despite a handful of remaining picketers and the x-ray machines and metal detectors at the door, it continues to play to a full house.

*Corpus Christi* tells a modernized Messiah story, placing Joshua (Greek for "Jesus") and his disciples in the podunc town of Corpus Christi, Texas. Beginning with his birth and following the major events of his life through his crucifixion, *Corpus Christi* stays, for all intent and purpose, close to the stories set down in the gospels and delivers a riveting performance without intermission.

The problem for most lies in the metaphor McNally draws upon to relate the societal pressures and violence which surrounded Christ and his followers during their lives. Joshua, as well as all of his disciples, are homosexual; Joshua sleeps with Judas, who helps him come out in his younger years and shows him the joys of masculine affection.

While absolutely offensive to the Christian Right, the approach works. You are immediately drawn to the characters, all boyishly good looking and clean. You suffer as they suffer, so that the difficulty Jesus and his followers faced is made readily accessible for today's 1998 audience.

The center of Christ's teachings was love and acceptance, as the actual Jesus ran with the lowest of the lows, from lepers to tax collectors, and preached a message of brotherhood and compassion. Despite his message, he and those who followed him lived in a state of persecution and discrimination. The metaphor is clear and poignant, especially against the outcries of blasphemy and sheer hatred exhibited by recent protesters.

*Corpus Christi* never really decides what it wants to be, however, walking a murky line between a story about homosexuality and a story about Christ. Joshua's younger years have very little biblical reference whatsoever and portray a youthful Messiah shunned by his classmates for such Joycean hobbies as poetry and theatre. As he matures, the story becomes more clear; he gathers his disciples, performs miracles, and is eventually executed for his lifestyle.

While the script itself is somewhat weak, McNally and director Joe Mantello succeed in putting together a gripping sequence of visual images de-



Anson Mount (C'95) poses with fellow cast members in the controversial off-broadway production, *Corpus Christi*. Mount is seated sixth from right.

spite a non-literal, bare-bones approach. Not wanting there to be anything hidden from the audience, especially in light of the metal detectors they passed through at the door, Mantello stripped all curtains from the stage so that the back walls, entrances, and storage closets are visible from the house. The majority of lighting comes from practicals, white lights hung from iron casings. Simple props, benches and costume pieces were used to indicate a change of place and time. The cast dressed in uniform—barefoot with tan khakis and white collared shirts—as the thirteen actors, all male, played every role from the Pharisee/Texan meatheds to women to the disciples.

Following a moving conversion of one disciple, another character remarks, "And this is probably how it really happened." Because of this, *Corpus Christi* is worth the price of admission. Though it has brought down fire and brimstone from the Christian Right, it is obvious that those in protest against it had never seen it. For if they had, they would have seen an honest, faith-affirming story whose moments are powerful enough to cause a true religious experience and send the audience home having had their spirits filled.

Sewanee alum Anson Mount (C'95) stars in the role of Joshua. Described as "dough-eyed" by papers like the *New York Times*, Mount gives an honest performance as a meek, doubt-ridden Christ, approaching the sermons in a very personable, conversational tone as a man caught in a whirlwind of something larger than himself. When asked about the protesters against *Corpus Christi*, he replied in true Mount style, "All they know is that they love Jesus, and that fags are bad." Since the show opened, Mount has had to both change his phone number and residence in light of several death threats, proving indeed that fame has its cost.

The theology in *Corpus Christi* is debatable at best. When God is asked why he must leave Joshua on his own since he is supposed to be involved with everything in the world replies, "That is a common misconception."

Yet, it is not a story of Christ alone; under the saying "All men are divine," a viewer may put himself in place of Joshua, to suffer his tribulation and realize that, in a bizarre sort of eschatology, we too are capable of this all-encompassing love, this worldly perfection and shining light.

*Corpus Christi* never takes itself too seriously, as there is a sort of chummy reassurance to every situation the characters face. But this sort of happy-go-lucky wished that I'd be an apostle" song in *Jesus Christ Superstar*, delivers when called upon. Scenes such as the conversion of the disciples, an exorcism, and the betrayal run deep with feeling. Even ridiculously obvious scenes such as a dance between the ostracized Joshua and the nerdy girl in high school somehow hits home in the sort of simple peace and peasant love which Christ taught. Because of this, God's absurd appearance amidst shining white light and smoke does not distract from the importance of Joshua's call to action, and his testament of overriding faith.

Still, the overriding question after seeing the show remained: what was all the hype about? It was a brilliant piece of non-literal theatre, timely and socially aware, moving in its compassion and subject matter. In light of the faith-affirming and accessible message of the play, the controversy surrounding the show seems overblown. It is not the first show to deal openly with homosexuality, and perhaps while Jesus kissing Judas is comparable to Santa Clause having sex with the Easter Bunny in a fit of bestial passion (at least to many devote "Christians") the metaphor is strong but hardly genius.

What *Corpus Christi* does do, however, is talk effectively about Christianity and Christ's life on earth, while making it strikingly clear, especially in light of the protests and continuing discrimination against homosexuals and people of ethnic origin, that we have still failed to bring about the essence of His teachings: Love.

## Ayn Rand resurrected at MTSU

by Kelly Reynolds

On Thursday, November 12, the Middle Tennessee Students of Objectivism hosted a lecture on Ayn Rand's *The Fountainhead*.

Dr. Andrew Bernstein, the lecturer, is an adjunct professor of philosophy at Pace University. He spoke about rational egoism in *The Fountainhead*. The lecture was by far the most exciting event I have attended in a long time.

The lecture began with a summary of the book. Howard Roark, an exceptional architect, is the main character and the hero of the novel. He is a man who lives by his own standards and refuses to compromise those standards to anyone under any circumstances. *The Fountainhead* is the story of Roark's life, as he faces a world which is able neither to appreciate him nor to destroy him.

Bernstein spoke about Roark's interactions with the other four main characters, Ellsworth Toohey, Peter Keating, Gail Wynand, and Dominique Francon. Each of these characters in his own way works for the destruction of Roark, though not all do this intentionally. Toohey, the most evil of the characters, is a socialist architect critic who sets out to destroy Roark's career. Keating is an incompetent architect who both hates Roark and admires him. He contributes to a

world of bad architecture which can only survive by destroying Roark's greatness. Gail Wynand, Roark's best friend, is a man with an admirable private life but a detestable public life. Though he loves Roark desperately, in the end he betrays him. Roark's lover and future wife, Dominique Francon, is a woman of great talent and integrity. However, she does not believe that Roark's nobility can survive the world, so she tries to destroy him quickly before the world destroys him slowly and painfully.

The theme of the novel, according to Dr. Bernstein, is the integrity and purity of Howard Roark's character. He is a rational egoist, a man who thinks and acts rationally for his own self interest, and it is this quality which allows him to remain untouched by efforts of the other characters. He succeeds in his career and in his love for Dominique, which, Bernstein says, leaves the reader with an optimism about the world. It is possible, in the end, to remain noble and rational in the world.

Bernstein spoke passionately and eloquently about *The Fountainhead*. The lecture refreshed my belief in the ultimate triumph of noble goodness and ability, and if you have not read *The Fountainhead*, I strongly recommend it.

## Lessons and Carols will premier new song

by Elizabeth Van Hoose

During this year's Festival Service of Nine Lessons and Carols, the University Choir will sing the familiar text of "Adam Lay Ybouden" to a musical setting that has never yet been performed. It was written by prominent English composer Richard Shephard, who was commissioned by the choir and its director, Robert Delcamp, to compose the piece for this year's service. This is the second piece Shephard has written for our singers, the first piece being a communion anthem, "Bread of the World," which the choir premiered last year.

Shephard is especially known for his compositions of Sacred Operas, Oratorios, and church service music. For fifteen years he was a member of the Salisbury Cathedral choir, and his countertenor voice has remained faithful to him as he currently serves as vicar choral and headmaster of the Minster School in York, England. Currently, Shephard is writing the music for the York Cycle of Mystery Plays, will be performed in June 2000 by the Royal Shakespeare Company.

Having directed the University Choir in singing a few of Shephard's published pieces, Delcamp came to

know the composer personally when Shephard served on the faculty of the Sewanee Church Music Conference, a nationally known summer conference directed by Delcamp. Shephard has been to Sewanee at least once more since then and, according to our choir director, loves the Domain.

Other highlights of this year's service include brass accompaniment and the performance of a piece published in the 1930s by Alfred W. Haymor, the father of John Haymor, who teaches anthropology here at the College. Alfred W. Haymor spent most of his career as the organist and choir master for Trinity Cathedral in Pittsburgh, Pennsylvania, during which time he published music for the carol "The Virgin Song to Her Baby Christ." John Haymor found this piece of his father's a few years ago, and Delcamp is looking forward to having the choir sing it during this year's Lessons and Carols service.

Indulge in the pre-service tasty treats while you stand in line, walk on in to the All Saints Chapel, and get ready for an auditory abundance of new music, old music, and brass. The service is open to the public at 5:00 and 8:00 p.m. on Sunday, December 6.

# CD Review: put R.E.M.'s *UP* on your Christmas list

CD Review—R.E.M.'s *UP*  
... & 1/2\*  
by Pete Thompson (C'00)

**The Good:** The whole album — really. "Walk Unafraid" is unreal! "Daysleeper" has got all of the old R.E.M. feel. The quieter, laid-back R.E.M. has really gotten back to the original aesthetics of the band with a perfect mix of new ideas and alternative trends.

**The Bad:** R.E.M. just does not seem as happy without Bill.

**The Ugly:** Nothin' at all, folks.

Welcome back, guys.

We really missed the old you.

I can remember sitting in my room back in Atlanta with my sister in the cold winter, trying to figure out the lyrics to "It's the End of the World As We Know It (And I Feel Fine)" and thinking to myself even then *these guys have got so much talent. They're so happy — 'feel good' music.* R.E.M. struck me as the kind of music that you could not help but get up and dance to.

I think that a lot of people would agree with the statement that a lot of new rock and roll these days just plain sucks. It is a bold statement with so much truth that it hurts. So, in the past year, I have found a really cool used CD store that has an incredible collection of

used R.E.M. tapes. Since then, I have been getting back to grassroots 80s rock and have really become an R.E.M. fan — again.

R.E.M., the rock band that put Athens, Georgia, on the map, comes at us again with a new CD that shows a definite change from their previous album *New Adventures in Hi Fi*. The band, after having lost their drummer, Bill Barry, seems to have recaptured a little bit of the flare that made them one of the hottest acts in the 80s. But on this album, there is a lot more focus on the keyboards and piano than there has been in the past. It was strange in the early 90s to see that R.E.M. had taken such a different path with their albums *Monster* and *New Adventures*. Blaring guitars, over-used effects, and way, way less style. But their old 80s spirit seems to have been rekindled in their latest album *UP*.

Even though they have gotten back to their old-school style, R.E.M. have done some shifting around in this album. Since they lost drummer Bill Barry due to a life-threatening ailment, a lot of their drum beats are synthesized, and they have added a lot of strings in their songs. I think the added orchestra sounds really good with the voice of Stipe, the keyboards, and the rest of the band. It is relieving that they have decided to go with authentic string

instruments rather than with a synthesizer — the quality of sound just does not compare.

The only thing about R.E.M. that bothers me is the fact that they just do not seem as happy as they used to. I mean, if you listen to an older R.E.M. album like *Life's Rich Pageant*, there is just SO much happiness and energy and fervor that does not seem to be

has shifted to what feels like a "the world has too many problems to stay happy" image. Nevertheless, the music still sounds great. Less energetic, but fantastic.

The one song that I do not really get is the opening song on the album, "Airportman"... it is truly bizarre. A really laid back synthetic drum beat with echoed keyboards, super-distorted bass and guitar, with Michael Stipe repeating the phrase "great opportunity blinks" in a really low, monotone voice. It is strange. That is the only word to really describe it.

Then the album really kicks into the good ole' rockin' R.E.M. with "Lotus." Stipe's voice on this one is really rough and sounds great. "So happy to show us I ate the lotus/ Say haven't you noticed?/ I ate the lotus." This song rocks. The drum beat is really powerful, and the emphasis on the keyboards is a nice touch.

Peter Buck's guitar solo in this song really makes me feel like R.E.M. is back with a vengeance.

I have always held the belief that some of the best lyrics are written by Michael Stipe. When you hear "At My Most Beautiful," a really soft ballad, you can really see this. "At my most

beautiful/ I count your eyelashes, secretly/ With every one, I whisper I love you."

"The Apologist" is almost as rough as the really old songs on albums like *Dead Letter Office* or *Fables of the Reconstruction*. The extraordinarily distorted lead guitar adds that extra kick that really makes R.E.M. such a enjoyable band.

Then my favorite songs on *UP* are "Walk Unafraid" and "Daysleeper." Wow. They are really good. "Walk Unafraid" starts dark and powerful, then blsts into a loud pumping beat with lots of energy. It is so fantastic and Michael Stipe, Peter Buck, and Mike Mills really come together on this one. There is a little bit of sampling in the background, but all of the effects are placed well and used sparsely. Here is one song where synthetic drum beats really make a difference. Then, the single, "Daysleeper," reminds me of "Automatic For The People." It's a slow waltz, with acoustic guitars that sound so rich. Slide guitar, sampling, keyboards, good lyrics — the works.

This CD is highly recommended. If you're an old R.E.M. fan, you will not be disappointed with *UP*. Check it out Sunday, November 22, at 10:00 p.m. on WUTS during the Album Show with your hosts Sir Peter Lettermanfortensonson and Johnny Stanwick.



## Movie Review: *Pleasantville*

"UN"*Pleasantville* has few redeeming qualities

By Shap Swagney  
Movie Reviewer

Shap's Grade: C+

Apparently, the summer box office hit *The Truman Show* was the first of a series of big studio movies that examine the relationship of Americans in the 90s to that certain technological device that seems to have increasing importance in the lives of a large majority of the population: the television. More are on the way, but the second of these movies, *Pleasantville*, has been unleashed.

The basic premise of *Pleasantville* (written and directed by Gary Ross) is that a brother and sister from the 90s get magically trapped in the world of a popular 50s sitcom (think *Father Knows Best*) called "Pleasantville" that plays in reruns on a cable station. The brother, David (played by Tobey Maguire), is somewhat of an outcast at his high school, and both he and his sister Jennifer (Reese Witherspoon) live in a single-parent household with their divorced mother. Thus it is not surprising that David is a big fan of this television program which depicts a world in which all of the families are nuclear and happy and every episode has a happy ending.

The plot device through which David and his popular but snobbish and shallow older sister Jennifer get trapped as the brother and sister in the feature family on TV program is extremely cheesy. While fighting over the remote control on a Friday night (David wants to watch a "Pleasantville" marathon, and Jennifer wants to watch an MTV concert), they break the remote, and moments later an unsummoned and strange old TV repairman (Don Knotts) shows up at their doorstep and gives them a souped up remote control. The second they use it, the remote magically transports David and Jennifer into the fictional world of Pleasantville, where they are now Bud and Mary Sue. Having seen all of the episodes, David knows exactly how to adapt, and tries to help his bewildered and (at first) angry sister do so as well until they can find a way to get back to the real world.

"Pleasantville" is the classic black and white version of a 50s sitcom small town; married couples sleep in twin beds, the temperature is always 72, firemen exist only to rescue cats from trees, women are almost always in the kitchen cooking, and men always return from a good day's work with a "Hi honey, I'm home." A wave of change begins when Mary Sue is asked out by the high school hunk, and instead of holding hands (which they do in the original episode), she seduces him. Soon teens are having rampant sex, people are deviating from their proscribed roles on the show and questioning the meaningfulness of their existence in Pleasantville. In response, the conservative fathers of the town, led by Mayor Big Bob (J.T. Walsh), are rallying to get things back the way they were.

The movie's main special effects gimmick is that the town and the people slowly begin to turn from black and white to color, and while visually interesting, it is certainly not enough to fool an audience member that the boring movie he or she is watching is actually exciting. The movie has two main climaxes (you know, when the heroic music slowly increases in volume while the camera slowly pulls back to provide an aerial view, leading one to assume the movie is almost over). The first is when the mother, after having learned the birds and bees from her daughter, masturbates in her bathtub and in the process becomes the first adult in the town to turn into color. The second is when a triumphant and now popular (as Bud) David raises his arm towards the sky while the town experiences its first ever rain, with a big grin on his face.

The only redeeming qualities of the movie are the performances turned in by William H. Macy (as George), Joan Allen (as Betty), who both do excellent caricatures of parents on a 50s sitcom, and, to a lesser extent, Tobey Maguire, Reese Witherspoon, and Jeff Daniels. There is an unfortunate trend among many prominent movie reviewers to reveal the ending of a movie in the review. This reviewer does not stoop to such levels. However, as a warning, the conclusion of the movie is highly unsatisfying and leaves far too many questions unanswered. We never even get to know who the old TV repairman really is and where he got the magical remote control.

*Pleasantville* headline headline headli

By Lisa McDivitt

Movie Reviewer

Lisa's grade: A+

This is a movie about love, passion, and human emotion. It is about what exists outside of our own world and, more importantly, what exists inside of ourselves. It is about the mysteries that we dare not discover and the pleasure that comes of eventually finding them. It is about allowing ourselves to succumb to curiosities of life and to live by the laws of our souls.

The entire movie seems to be a metaphor for thousands of different facets of life, including the human spirit, the human mind, and the emotions that lie in each of us. Aside from being entertaining, this film brings another element to the viewer: *Pleasantville* is a smart movie. Although I know that "thinking films" are the most prevalent form of 90s entertainment, *Pleasantville* seems to stand in a league of its own. I have never seen a movie like this before. Each scene, each moment carries with it thick symbolism and metaphor.

If I were to explain the plot of *Pleasantville*, it would not do you any good. This movie is not about the story-line — it is about what the story and everything in it represent. I have already begun to compare the aspects of the film to events in my life. I believe this movie will become a classic and a metaphor itself. I wish I could pull up examples from the movie, explain what I think, and then describe what I felt from it, but I would not want to ruin a single moment of the movie for you. Each thing about it is so meaningful, and what it represents is so precious.

For those looking to appreciate life, love, and any sort of hidden emotion, see this movie and let it affect you. Suspend your belief for the sake of the plot and open your heart and your mind to the message it conveys. I only hope that every other person can walk out of the theater as I did, having a new sense for life. It is a movie, a piece of art, which will renew and refresh your look on life. For each person seeing this movie, I dare you to come out of it and look at a leaf, or a flower, or another person, with the same eyes that you had before you saw this movie. I dare you not to see new colors.

## Carden, Matherly, and Stephenson featured at Shenanigan's Gallery

By Cole Cotrell

Every month the Shenanigan's Gallery hosts featured artists. This month, Larry Carden, Linda Matherly, and Jeanie Stephenson have their artwork on display and for sale.

Larry Carden, a hand-weaver, has a few colorful pieces on display. Three of these are scarves. The most striking scarf is the double-weave Autumn Scarf, which is an oversized scarf with blocks of bright fall colors - greens, browns, oranges, and purples - reminiscent of autumn leaves. A second scarf, which is not for sale, is a light wool scarf with horizontal stripes of green, blue, purple, and maroon. This scarf is a lighter weight and appears almost gauzy. Another scarf, Carden's felted scarf, is similarly gauzy but the colors are more wintry. The navy, brown, and red make this scarf a perfect addition to a winter pea coat. Carden also has teal and beige place mats for sale, and a larger scarf-like wrap that is navy and black. His prices range from \$12 for a place mat to \$125 for a scarf.

The second featured artist, Linda Matherly, works with pottery. Her style of firing is referred to as the "raku technique," an ancient Japanese style of firing. In this technique clay is fired to extremely high temperatures (1800-2000 degrees) and then taken out of the fire and placed in sawdust or leaves. The exposed clay of the pot turns black, and the glaze used usually retains its color. Often a mark of raku pieces is cracked glaze. This type of firing is very hard on the pottery, and an artist can lose many pieces. Yet the effects of this technique are distinct and worth the risk. Matherly has several pots and vases for sale, and her prices range from \$40 to \$75 for a piece.

The final artist, Jeanie Stephenson, casts bronze figures and has many pieces for sale in the Gallery. Many of these pieces are of animals, such as horses in different positions and the animals of the Chinese Zodiac. However, Stephenson's most interesting pieces are those that take their shape from legend and mythology. The first of these is a figure of a woman with her arms wrapped around a bull. This figure represents Pasiphae, the wife of King Minos. According to myth, the King refused to sacrifice the bull to Poseidon, and as a punishment the god made Pasiphae fall in love with the

hull. The Minotaur was born of this union. The second mythological figure comes from Celtic mythology and displays a man shedding the skin of a seal. The man is a Selkie, one of a race of people who lived beneath the sea. To reach land, a Selkie had to don the skin of a seal. Upon reaching the land, however, the Selkie would shed the skin to become a man or woman. If the seal skin was lost or destroyed, the Selkie could never return home. The final figures from mythology come from a Russian fairy tale called the Firebird or The Golden Bird. In this



Figure by Jeanie Stephenson

tale, the youngest son of a family discovers that a magical bird has stolen his father's apples, and he therefore must obtain the golden bird responsible for the theft, along with a golden horse, and a princess. With the help of a fox, or a wolf in some translations, the boy is successful. The two "Firebird" carvings represent the golden bird and the boy on the golden horse. They were inspired by Russian illustrator Ivan Bilibin. Stephenson has many other pieces for sale as well, including a manger scene and many exotic animal figures. Her prices range from \$40 to \$450.

Looking for the perfect Christmas gift? These artists have beautiful pieces that would be a wonderful change from mall-bought gifts.

The Gallery changes their exhibits on the last Monday of the month, so be sure to check them out before you go home for Thanksgiving Break.

# Nader's Speech Has Unique Spin; But Is America Listening?

by Will Brown

Ralph Nader came to Sewanee last week and gave a talk on "environmental issues in the next century." He made a lot of points in what I thought was a somewhat disheveled speech. Some of his points were good, commonsensical ideas on how to be more efficient and responsible. Others seemed almost radical. All in all, Mr. Nader presented an interesting take on an often-discussed and therefore sometimes stale subject.

One of Mr. Nader's points I thought to be of particular interest was that we ought not forget old ways of being efficient and environmentally responsible. He pointed out that for years people designed their homes with energy efficiency in mind. When building a house, people used to consider where the sun would be in relation to it, how to best take advantage of breezes to cool the house in the summer, and other such concerns. Nowadays we most often just slap up a house, relying on air-conditioning and heating to take care of all our temperature needs. But by remembering old, simple ways of heating, people could save money and energy resources.

Along the same lines, Mr. Nader pointed out that alternative, though not particularly high-tech, methods of generating power are being explored with considerable success in some parts of the world. For instance, a significant portion of California is now relying on windmills to generate electricity. People in less developed areas of the world rely on the sun to heat water in their houses thereby cutting down on spending and unnecessary power usage. According to Mr. Nader, one of the biggest culprits for inefficiency and waste in the world today is the corporate entity. Corporations have traditionally been unconcerned with efficiency and have been negligent when it came to saving anything but financial resources. What Mr. Nader pointed out is that some corporations are beginning to recognize that increasing energy efficiency often means increased profits.

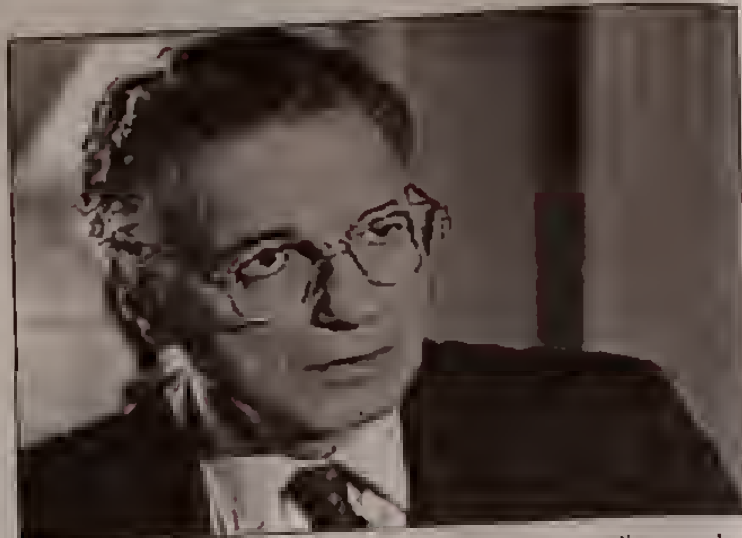
Corporations are also culprits in keeping better products and technologies out of the hands of consumers in order to maintain their monopolies. For instance, paper companies have exploited the irrational fear of industrial hemp that seems to

plague the mind of America. Because many people associate hemp with smoking marijuana for some reason, the federal government has made it all but impossible to grow industrial hemp, despite its many uses. For example, hemp can be woven into paper that is superior in quality, longer lasting and cheaper than paper made from trees. But paper companies, through lobbying, have encouraged this paranoid attitude towards hemp in order to prevent competition in the paper industry.

The same issue has prevented funding for the development and implementation of solar technology. Mr. Nader explained the reason that solar technology is not more pervasive around the globe: "Exxon doesn't own the sun." If you had a car that you never had to put gas into, gas and oil companies would miss the money you wouldn't be giving them. So they do their best to prevent you from getting such a car.

So why aren't more people up in arms? Mr. Nader suggested that it is due in part to our being fed inane hodgepodge from the news media. People don't care because they aren't aware that these factors exist. You are more likely to see "a story about somebody saving a kitten that fell down a well" than about these issues. That's because people are easily bored with issues of substance. The American people like trivial sound bites, and the news media caters to this desire. The fact that it fits the agenda of their corporate sponsors is all the better.

Which brings us to Mr. Nader's most famous work: popular awareness and



advocacy. He thinks that if people are made aware of issues that affect them, like these do, then they will start to care. Once they start caring, they will start acting. The first step is for people to get over their distaste for what Mr. Nader termed "the nostalgic use of paragraphs." He predicts that if things don't change, we will move from the "sound bite" to the "sound bark," with leaders answering questions in the news with "yep" or "nope." We must reacquire ourselves with thinking.

A corollary to this is Americans' resignation to their lack of choice in public officials. Mr. Nader terms democrats and republicans "tweedle-dee and tweedle-dum." This is a characterization to which I think we would all, if we just put a little thought into it, agree. Mr. Nader expressed great satisfaction with the election of Jesse

"the body" Ventura, hailing it as a long awaited hoisting of "Joe Six-pack" off of the sofa and into the ballot box. While I won't be making a habit of writing-in professional wrestlers in subsequent elections, Mr. Nader's claim deserves further study.

Ultimately, however, I believe Ralph Nader's talk - much like the whole Green Party ideology - amounted to little more than a puzzling political failure. You can't have everyone consuming with no one producing. Economics demands a balance.

All in all, I am glad I took the opportunity to listen to Ralph Nader. Even if Naderism amounts to nothing more than a puzzling footnote in the book of America, my time is probably better spent puzzling over it than watching C-Span.

## Clinton's horoscope: Stars foretell disaster

by Lisa Dixon and Demlan Perry

Psychics to the Stars

After hours of arduous work under the life-sucking fluorescent lights of the Purple office on Tuesday night, these two reporters took a short break from their duties and went to the observatory to view the meteor shower resulting from comet Temple-Tuttle.

While a shroud of fog prevented Sewanee sky-watchers from viewing the shower Monday night, some U.S. observatories counted as many as 2,000 meteors in one hour. Despite less than perfect conditions again on Tuesday, these reporters saw two meteors in the short time they were up at the Sewanee observatory.

As we reclined on a dispirited

lawn chair on the roof of Carnegie, it occurred to us that perhaps the meteor shower was not only an astronomical phenomenon, but it could also mean trouble for our dear President. As Shakespeare wrote in *Richard II*, when "meteors fright the fixed stars of heaven... These signs forerun the death or fall of kings."

Could it be mere coincidence that the Linda Tripp tapes were released on the same day that the meteor shower hit its peak? Or do these stars foretell the fall of Slick Willie? Whatever the answer, if the Independent Counsel is not so slick as the President in his testimony, this cosmic event could be just another falling Starr.

## Murray addresses problems of urban Dixie

by Will Brown

On November 4, Anne Murray of the Tennessee Conservation League gave a talk on conservation issues pertinent to the South. The points she made seemed particularly pertinent in the face of an increasing urban Dixie. Population growth, land prices, and a pervasive lack of understanding and education are some of the greatest problems facing us today.

Ms. Murray pointed out that the agricultural basis of southern society has eroded over the years. The farms and farmers that used to drive our culture are gradually disappearing due, in part, to high land prices. Consequently, the closeness to the land felt by previous generations of southerners is no longer felt and as a result people do not understand nor care about the land, its proper use or conservation.

Private ownership of land is decreasing (again due to high prices) and instead of individuals owning large tracts of land, we see mostly corporate or public ownership of forests, lakes, rivers, etc. In addition to being inevitable, such change is not necessarily a bad thing. We simply must come to terms with the best course of action in light of these developments.

Education is a first step. Children in urban centers such as Atlanta, Nashville or Birmingham need to be taught the importance of natural resources

and their conservation. The value of recycling and wise use needs to be taught to the upcoming generations who are often unfamiliar with the necessity of such undertakings. For instance, children need to learn that eggs don't just come from "the store," but the store relies on healthy chickens which in turn rely on healthy grain, which relies on healthy farmland...

Moreover, population growth needs to be planned. It is fine and good that the population of the South is growing. But this growing population is putting increased strain on resources such as water, electrical power, sewage treatment, and so on. It is not a good thing to simply build a thousand new homes in a community; it is important that such things as their location and impact on natural and economic resources be considered.

The crux of Anne Murray's talk was that we have to know what we are doing. Whatever we do, we must do it in an informed manner, not blindly. I recently saw a sign on Dr. Evans' door in the biology department which read "We will only conserve what we love, we will only love what we understand, and we will only understand what we are taught." Amen, and thank you Anne Murray.

## Hilleary Wins in Tennessee's 4th

by Dalton Lyon

South Editor

Here in Tennessee's 4th Congressional District, Republican incumbent Van Hilleary of Spring City easily defeated Democrat Jerry Cooper of McMinnville.

The race was one of the most heated among the congressional districts in Tennessee and was one of the targets of Vice President Al Gore in his campaign efforts. But the race ended as all of Tennessee's nine congressional races did, with the incumbent winning and the Republicans with a 5-4 edge in representation.

Jerry Cooper's campaign centered around attacks on his opponent's voting record on the 1995 budget, school lunches, and Medicare. Cooper also pointed out Hilleary's supposed incapacity to deal with the movement on Capitol Hill to cut funding for TVA, although Hilleary eventually helped secure \$50 million in appropriations for

TVA. Issues aside, Cooper hurt himself by waiting until May to enter the race, even with the help of Gore and other prominent Democrats. Cooper's campaign was outspent by more than 3-to-1.

Cooper will return to the state Senate, where he is in the middle of his four-year term. He is a 14-year veteran of the state Senate, representing a district that includes Sewanee. He will most likely continue to chair the powerful Senate Commerce Committee.

Rep. Van Hilleary returns to Washington for a third term, rejuvenated with his largest margin of victory yet. He currently sits on the House Budget Committee, the National Security Committee, and the Education and Workforce Committee.



He was in the Air Force Reserve during Desert Storm and, not surprisingly, a strong proponent of national defense. He has also distinguished himself by co-authoring term limit legislation in the House.

## Negative campaigning sinks to new low in Tennessee Senate race

by Dalton Lyon

South Editor

One of the more bizarre races in the country occurred in nearby Cookeville, Tennessee. In a state senate race, Charlotte Burks overwhelmingly defeated Byron Looper, who is charged with murdering Burks's husband, the late state Sen. Tommy Burks. Senator Burks, a Democrat, was murdered on his farm on October 19.

His Republican opponent, Byron "Low Tax" Looper, was charged with the murder on Oct. 23 and has remained in jail since. Looper claims he was set up and, strangely enough, continued to receive the endorsement of the popular Republican Gov. Don Sundquist until recently.

The Democrats were not allowed to replace Sen. Burks's name on the bal-

lot because he died within 30 days of the election. His widow, Charlotte Burks, began a write-in campaign while Looper continued to campaign from his jail cell.

Charlotte Burks won on November 3 with over 95 percent of the vote. Election officials reported a heavy turnout and a considerable number of requests for write-in ballots.

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